TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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PAULINE GEARY.

B.K.

THE MATINEE GIRL.

To write of economy is to be trite.

It would seem to be quite as superfluous to say, "Do not be extravagant," as, "Don't murder your wife," or, "Don't throw your baby into the fire." It is past belief that a sane person would do or be any of these.

Yet when a valued correspondent wrote: "Dear Matinee Girl, do write of the economy of actors!" I said: "The man's a wit."

"Why?" asked mother, looking up from the announcement that Arnold Daly was to do another Shaw play.

"Because," I said, "surprise is the essential element of wit, and what is more surprising than to mention 'economy' in the same breath with 'actors?' 'The economy of actors!' Bless my soul! 'Economy!' They haven't any. If they had, they wouldn't be 'actors.'"

And with that I would have closed the subject had not mother put in gently: "Has it ever occurred to you, my dear, that to be extravagant is to be dishonest?"

It hadn't, nor do I believe it had to any of my stage friends who are careless, or even proud, of their habits of extravagance. But it is true.

For every waste there is somewhere a corresponding want. Perhaps the wife of the actor who loses $200 in one night at poker wears her last Summer's cloak all Winter. Or, perhaps—and I have known an instance of this—his children stay at home because they have not warm shoes to wear to school.

If the actor has no wife or children, his tailor, or his landlady, or his wash lady, or all of them, share his loss at poker.

We never rise or fall, win or lose, alone, even at poker. The want follows the waste.

Be sure that if we leave nor friend nor chick nor child, when we yield up our habitation on this planet, we will not go unmourned. Creditors are always sincere mourners. They are professional weepers at our biers; only the ancients paid them and we don't.

But who wants them sniveling, and raising protesting hands and Oriental shoulders over our remains? For the sake of the decency of our more or less remote obsequies let us now avoid extravagance. Let us be economical now, that in that time we may be buried decently and "unattached."

There is every reason to be economical, and there are no reasons to be otherwise. But there is no profession that has greater temptations to extravagance and none so rich in excuses for the fault as this of the players.

And the dear mummers have such ingenuous subterfuges in this form of dishonesty, this waste for which some one shall surely want!

A girl I know, whose salary is close to zero, and whose tastes are at fever heat, bought a gown that represented four months' salary. She told me of it with frank delight in her own sagacity.

"That's the time I got ahead of myself," she said, with glee. "The only way I can save money is by going into debt. I know I'll pay, because I have to. Yes, indeed! The way to save is to go into debt."

Poor, illogical, charming little being! If she carried that proposition to its logical end she would buy a diamond necklace at Tiffany's, and go on "saving" to the end of her days.

Then, too, there is that important part of every actor's code, "You must make a good appearance to impress managers." So you must; but there is a great deal more in "appearance" than merely clothes.

A man should dress as well as he can, consistently, but a manager is as doubtful about the overdressed as he is about the underdressed man. My strolls on the Rialto convince me, for instance, that no actor brushes his clothes too much, while many of them brush them too little.

Don't worry so much about the new suit as about keeping the marks of dissipation out of your face! Even a manager knows that a man with a worn suit and a clear eye is more liable to "make good" in the part he is about to bestow on some one than the man from the best tailor's who has "wasted vital energy" written all over his face in large caps.

Managers know a thing or three, and one of the things is that continuity and ambition are practical assets. It is a small matter to get a new coat if you need it, but a new character—that is different!

If you are dashing down the dizzy cliff of extravagance, without an idea where you'll bring up, buy a Dickens calendar. Charles Dickens thought a good deal about extravagance and economy. You will tear off a fresh leaf some morning, and the day's legend confronts you: "Keep the pot a boiling, or the pot won't boil!"

Or you have to turn your back to escape the black letters spelling: "Let your expenditures accord with your possessions, not with your expectations." In other words, don't take a bigger apartment on the strength of what your salary may be next year, but keep the small one on the basis of this year's receipts. It will be time enough to take the finer apartment when you are in actual possession of next year's "may be."

Next day, another leaf from the calendar and Micawber's formula smites you between the eyes: "Annual income 20 shillings, annual expenditure 19 shilling sixpence, result happiness. Annual income 20 shillings, annual expenditure 20 shillings sixpence, result misery."

The Dickens calendar is sure to check your extravagance. If it doesn't quite cure it, reflect upon the little day of the actor and his manager.

One of the most virile and successful metropolitan managers told the Matinee Girl that a manager was at his best only for ten years. "Before that time he is immature, and his judgment of people and plays proves it. Afterward—well, premature senility is a sad thing. I have three years still to my credit. I am going to work like nine men until they are past. Then I'm going to retire before they can say: 'Poor old Blank! He was a wonder—once.'"

All this was apropos of a manager who was once called the Czar, and at whose name some still tremble.

The Czar was boarding a steamer for the other side, and some one said: "How are you?"

"I feel like a man who is losing his grip."

The intense concentration of the manager's life makes it truly a little day. In a measure, this is true of the actor. There are a few prosperous old men on the stage. Count them! Yes, the fingers of one hand will suffice. And the prosperous old women of the stage are equaled by the number of testimonials to the unprosperous. Make up your mind, and vow by your Dickens calendar that you will never have a testimonial.

It will be a salutary experience to give one day to noting the "has beens," and the temporary "ises" in your profession, and drawing sage conclusions of the why therefore.

Drop in at one of the old playhouses, and have a chat with a man who was once its actor manager and is now its janitor.

You will see half a dozen managers who slipped in the sands of shifting opinion and were lost, and you'll see as many who occupy grcund as untenable to-day. Study the reasons for their failure, and you will find the item, "personal extravagance," a large one in every account.

Visit the Actors' Home on Staten Island, and come back resolving that while it is one of the most beautiful spots in the world, you will live, when old, in an actor's home—that is, of your own earning and building.

After personal extravagance, generosity is the cause of the chronic "hard-upness" of many actors.

Be generous, but let your generosity be sane.

And as your tiny bank account grows, be alert for chances for investment. Buy a cheap lot somewhere and build a little house on it. Beside the small rental that will, at least, reduce your cigar bill, you can't guess, unless you've had it, the solace that little house will bring.

A trooper who was put to it to pay for a hall bedroom wherever he went burst into verse about "My Little House." It was as pathetic in its way as that "Home, Sweet Home" was written by the always homeless John Howard Payne.

The man died, and, perhaps—it's best to avoid theological discussion; but, at any rate, had he lived he would have had his "little house" on this planet, for whatever we want we get some time, somewhere, if we want it enough.

Get a wee farm, no matter where. Your agent may steal the rents, but he can't hie his peculating self off with the ground. That will remain as long as you do, longer than any "phenomenal success" with which you are now associated.

Don't let your hankering for a shearing take you to Wall Street. They are cruel to lambs in that part of the city.

Have your life insured for your family, if you have one. If you haven't, try one of the policies that gives you a snug little sum when you are twenty years older. You may need it sooner—if you are extravagant.

Don't put all your pence into any theatrical venture. Safe side investments will broaden your view and probably enlarge your bank account. An intelligent acquaintance with the business world will make you no less an actor, but a man as well as a leading man.

And now, my dear correspondent, when the Matinee Girl has exhausted her wisdom, you know very well they won't do a thing she has told them to do!

Hetty Green, the richest of American women, was asked by the poorest little girl in America, "What shall I do to get rich?"

And Mrs. Green answered, "Don't put all your eggs in one basket."

Many actresses are following that advice. While guarding carefully the egg in the dramatic basket, they have at least one other. The first is Art, the second Profit.

Like the nobility and gentry of England, American actresses are going into business.

I know one player who is the silent—not so very silent, either, because she drives in a lot of custom for her partner—one in a thriving dressmaking shop. Neither is she a passive partner, for during so-called vacations, when she is presumed to be climbing the White Mountains or carrying on a Summer flirtation on the shore, she is gravely bending over her task in the sewing room of the dressmaking shop.

She makes a tidy profit, is free from the fear of her landlady's wrath, and is gaining that same broadening viewpoint of which I spoke farther back.

Another fair player has a typewriting office where she keeps a half dozen girls busy making money for her. She has grown so haughty, now that independence is in plain view, that she refuses to "play out of New York."

A third keeps a fashionable boarding-house on Lexington Avenue. A fourth has a profitable chicken farm in New Jersey. Several are dabbling in plays, and, other things being equal, there is no reason why they should not write successful plays. The chances are much in their favor, as against the literary person who is ignorant of stage technique.

"It is absurd for a writer to think that merely because he is an author he can write plays," said Paul Potter. "It has been demonstrated that there are more plumbers than literary people who are successful playwrights."

I am wondering why The Younger Mrs. Parling was written, unless it was that her manager was put to t for a "lady-like" part for sweet Annie Russell, and even in that case what a blunder! To be consistent, The Younger Mrs. Parling should have had a slight flavor of her mother's materialism, *but* she was merely a deadly, dull, wholly tiresome saint.

To my mind, Iris of last year's ministerial discussions, is a sermon beside it. For every play should have a basic proposition.

That of Iris was "the weak, luxury loving nature, with no ballast of principle, is sure to go a-wreck."

There was a warning in Iris, and, to my mind, every play that contains a warning, clear as the flame in a lighthouse, is a moral play.

No proposition is discoverable in The Younger Mrs. Parling, and its insidious teaching is far from a warning. It is what the wickedest old jade in ours, or better, our papa's acquaintance, might say to us:

"Be good or not, as you like, but do be discreet."

The Light That Lies in Woman's Eyes is at least one of the most quotable plays of the season.

It is not probable that Mr. Sothern ever expected that pretty fancy to prove robust or long lived.

Probably it was a delightful library pastime. He may have regarded it as an attractive but delicate child brought down from the nursery for a few moments to charm his friends, and sent quickly back that the rude outside airs might not chill it. I can conceive that he loves it, that he wanted to exhibit it for a time, and that he will be quite content to relegate it to his library, but not that he ever expected it to weather a hard season.

It can scarcely be called a play. It is merely a character study, and an admirable one, of the deliciously Irish Lady Lorna Leinster, whom Miss Harned interprets to the life. When all's said, the Irish are the elect.

Actors are their own severest critics. Last week I met a clever one who scolded himself and the entire profession.

"The trouble with actors," he said, "is that they are one-inch man and six feet flesh."

THE MATINEE GIRL.

MISS HAMILTON'S SPECIAL MATINEE.

Frances Hamilton, a young actress of some experience on the New York stage and of far more than ordinary ambition, appeared at the Manhattan Theatre last Tuesday in a special matinee performance of A Doll's House. The audience, which included a number of prominent members of the profession, almost completely filled the auditorium and there was a deal of friendly applause during the presentation.

Miss Hamilton's enterprise in essaying the role of Nora—a role that has been embodied on the local stage by a number of distinguished American and foreign actresses—was commendable only in that it showed her desire to advance herself in her art along legitimate lines. A less earnest and less honest aspirant for stage honors would have endeavored to bring herself into prominence by means of sensational press stories or by other extraneous and undignified devices. Miss Hamilton sought recognition in her art through her art itself, and great is the pity, therefore, that her venture was not more successful than it proved to be. The performance did not rise in any particular to the level of its projector's intention and desire.

In the character of Nora Miss Hamilton revealed sound dramatic temperament and an acquaintance with the mechanics of acting. She did not interpret the role, however. She did not make the character more real or more understandable than it is on the printed pages. On the contrary, she seemed at a loss herself as to the real nature of the woman that she impersonated. In the first act she made Nora's girlish gayety seem almost like the vaporings of a half-witted person, and though she played the serious scenes that followed with more success she did not at any time sound the depths nor rise to the heights of the role. In her endeavor to speak naturally, in an ordinary conversational key, she muffled her voice to such an extent that the lines could scarcely be heard. But with all the shortcomings of her impersonation, Miss Hamilton proved herself a painstaking, intelligent actress, possessed, as has been suggested, of the none too common virtue of sincere ambition.

Of the supporting company, three players deserve particular commendation. John E. Kellerd, as Nils Krogstad, the human derelict who seeks to regain his position in the world by means of blackmail, gave a performance that is to be placed among his best achievements on the local stage. In bearing, manner and voice he revealed the soul of the character, and in the scale of emotion that the role provides he struck no false note. Albert Bruning as Doctor Rank brought out the value of the part, and his impersonation was technically good. Viola Fortescue played Mrs. Linden in exactly the right key, and was natural at all times.

Henry Weaver, who played Thorval Helmer, gave an altogether lamentable performance. If his portrayal was the best that he could do he was guilty only of incompetency. There were indications, however that he was guilty of the far graver fault of being insincere. Fannie Louise Burt as Annie, the nurse, and Adelaide Alexander as Ellen, the maid, did creditable work, and the three children's parts were naturally acted by Dorothy Virginia Mayer, Ariel Kingsley, and Wesley Alleine.

The performance was under the stage direction of Emilie Leicester, of London, and was said to be according to the traditions established when the play was presented at Charles Wyndham's Criterion Theatre. If this be true, all things are not done better abroad.

GLITTERING GLORIA.

Glittering Gloria, a new comedy with music, which is to be produced by Fisher and Ryley at Daly's Theatre on Monday evening, Feb. 15, will have its initial presentation in New Haven at the Hyperion Theatre on Thursday evening next, Feb. 11, where four performances will take place. This new play, described as a comedy with music, is by Hugh Morton and Bernard Rolt. The story tells of the adventures of a spectacular divinity of the stage, Gloria Grant, of the Utopia Theatre, London. This young actress has many admirers and among them a young married man who was a former friend of hers in his bachelor days. Gloria is most desirous of possessing a diamond necklace which is for sale in a Bond Street jeweler's shop, and the young man has resolved to give it to her. This resolution not only gets the young man into trouble, but many other people as well. In the end, however, he comes to the conclusion that if a man must make a present of a diamond necklace to some one after his marriage, it is safest to make it to his wife. The company includes Adele Ritchie, Adelaide Prince, Flora and May Hengler, Marie Wilson, Gertrude Douglass, Cyril Scott, Ferdinand Gottschalk, Forrest Robinson, George A. Schiller, Eugene O'Rourke, Percy Ames, E. Lovatt Fraser, and Edward Gore.

PAULINE GEARY.

Pauline Geary, whose portrait is on the first page of THE MIRROR, made her first appearance as a member of the profession in Jersey, England, as a child, and after several seasons came to America, where she is forging to the front as a leading lady, having won high praise from critics and public for her clever impersonations and pleasing stage presence. Some of her greatest successes have been made while in stock, playing such roles as Mrs. Winthrop in The Young Mrs. Winthrop, Ann Kruger in The Charity Ball, Lady Isabelle and Madame Vim in East Lynne, Katusha Marslova in Resurrection, Edith Varney in Secret Service, Carmen, Camille, and many other parts.

REFLECTIONS

Izetta Jewel certainly was, last Friday afternoon, at the Actors' Church Alliance testimonial, in the Manhattan Theatre. She is pretty, clever, and her "A Fugitive Thought" was delightfully rendered.

Milton Roblee, the popular proprietor of the Hotel Bellecliaire, at which many prominent professionals stop when in New York, has presented handsome souvenir spoons to his patrons.

The professional private performance of the new three-act comic opera entitled The Rivals, founded on Sheridan's comedy, will be given in the Carnegie Lyceum this week. The libretto is by Randolph Phillips, the music by Albert Mildenberg, whose opera, The Wood Witch, was produced last season. Mr. Mildenberg has secured from England some of the original melodies of Sheridan's one-act operas which were never heard in public. He has interpolated them into the score.

George Fiske has signed with The Bostonians as alternate tenor.

The latest publications of Dick and Fitzgerald are Escaped from the Law, a comedy-drama in five acts by Charles Walcott Russell; Bernstein and Firestein, a vaudeville sketch by J. F. Parsons; Ye Village Skewl of Long Ago, a sketch by Eleanor Maud Crane, and Love and a Way, a comedy in three acts with female characters only, by Evelyn Simms.

Dan Mason, who retired from the cast of Adolph and Rudolph last season, located in New Orleans, where he has since been actively engaged in dramatic work.

Lillian Nordica secured a divorce on Feb. 1 from Zoltan X. Soehme. Justice Bischoff, of the Supreme Court, granted the judgment, confirming the report of Referee William H. Turner.

Katharine Gray retired last Monday, Feb. 1, from the cast of Glittering Gloria, which is to be produced at Daly's, Feb. 15. Adelaide Prince will succeed her.

Ralph Stuart is said to have been offered the management of the new theatre that Henry E. Corey and Company are to build at Broadway and Sixty-sixth Street.

Charles E. Smith will conduct an interesting theatrical sale at the Knickerbocker Art Galleries, No. 7 West Twenty-ninth Street, during the week beginning Feb. 15, when he will offer all the arms, armor, pictures, costumes, furniture, draperies and thousand and one theatrical properties used by the late Lester Wallack.

While her private car was off the track and bumping along at a fearful rate last Monday, Mrs. Langtry held on to a table and pledged a toast to the frightened members of her company: "Here's to the one who keeps the coolest head." After running down a steep grade for a quarter of a mile the train was stopped. Mrs. Langtry fainted when the danger was over. The car left the track near Terrace, Utah.

Jessaline Rodgers, who this week appeared in a revival of East Lynne at the special matinees given by Ralph Stuart and his company at the American Theatre, has played the role of Isabelle upward of five hundred times. The part of Archibald, which Ralph Stuart plays, was the one in which this actor made his debut twelve years ago in Kansas City.

Mayor McClellan refused to permit a four-year-old boy and a five-year-old girl to appear in A Doll's House, at the Manhattan Theatre, last Tuesday.

Candida, at the Hudson Theatre, last Tuesday afternoon, filled every seat in the orchestra, at $5 and $10 each, for the benefit of the New York Kindergarten Association.

Meyer A. Bimberg, known as "Bim, the button man," builder of the West End Theatre, bought a piece of land at the corner of Bergen and Westchester avenues last week, upon which it is his intention to build an independent theatre.

Georgia Caine replaced Jeannette Lowrie as Miss Venter in The Medal and the Maid, at the Broadway Theatre last Wednesday.

Joseph Arthur denies that he is engaged on a Parsifal play.

Ada Rehan demanded, through her lawyers, last Tuesday, a daily statement of the box-office receipts from Liebler and Company, her managers, and also a tabulation of her share of the profits. Her demands were cheerfully complied with.

Sidney Rosenfeld's latest acquisition to his Century Theatre company is Theodore Roberts, it is said.

J. C. O'Neil is playing the title-role in The Burglar Eastern company, and not A. S. Lipman.

Alice Lonnon, the young California actress, who has been E. S. Willard's leading lady at the St. James' Theatre, London, has signed a sixteen weeks' contract to appear with him in the principal cities of England in The Cardinal.

Albertine Perrin, who has been very ill in the New York Hospital, is now convalescent.

Next Fall Robert Mantell will be seen in New York in revivals of Hamlet and Othello, and in a new romantic drama.

May Edouin and Fred Edwards, in a musical comedy called A Bachelor's Dream, begin an engagement in this city March 7.

H. G. Lonsdale has been re-engaged by E. S. Willard to play Baglioni in The Cardinal for his provincial tour.

American playgoers will regret to learn of the death of James G. Taylor, who has played in America during the last seven years with E. S. Willard.

Marion Russell will sail for Paris Feb. 13 for an extended trip.

W. Hargreaves, Jr., has returned to New York after an eight weeks' stay in England, bringing with him two melodramas.

Benjamin B. Vernon has declined an offer to star in A Debt of Honor, the opening play of the Vernon Stock company, and will continue his entire personal attention to his own company.

TO CORRESPONDENTS.

As Monday, Feb. 22, Washington's Birthday, is a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Feb. 27. Correspondents, therefore, are hereby notified that their letters for that number should be mailed 24 hours earlier than is customary, and that they must reach THE MIRROR office not later than Thursday afternoon, Feb. 18.

IN OTHER CITIES.

SAN FRANCISCO.

By the eternal, somebody is due two handfuls of blessings for directing to the California, week Jan. 25-31, an attraction really and truly worth making a trip to see. After several weeks of a clotted glut of inferior, people-imposing shows at the California, the habitues of this well-conducted theatre were just beginning to throw up their hands in despair, biding their patience in waiting for something of consideration and moneyworthy. But good, controlled patience is always rewarded. In this case, the reward was the coming of Liebler and Co.'s carefully selected and well-trained organization in Hall Caine's dramatization of his interesting novel, "The Eternal City." So much of a theatric event was this powerful and thrilling play at the California that full-seated houses were the rule during the week, with the second of the two booked weeks well sold in advance, and extra matinees found necessary to meet the popular demand. All of which goes to prove that when the management of the California can deliver the goods, the people can ditto the money. As the city ordinance having to do with the safety of theatres' patrons in case of fire expressly stipulates, now, against "feet room only" at our theatres, I shall have to forego the pleasure of particularizing, until the completion of the play's second week, anent the individual merits of The Eternal City as presented here, both from an artistic and a scenic viewpoint. Suffice it, however, from the brief glimpse I had of the play, in chronicling the fact that the excellence of the work done by Edward Morgan, Frederic de Belleville, Frank C. Bangs, W. E. Bonney, May Stuart, and Sarah Truax met just and hearty appreciation.

At the Alcazar the three hundred and eighty-seventh week of the co. was given up to a presentation of Henry Arthur Jones' four-act play, The Masqueraders, that smacked of the usual standard of ability noticeable in the co., and good-sized houses were the rule 25-31.

The third week at Fischer's, 25-31, of The Beauty Shop gave lots of laugable joy to good patronage.

When Johnny Comes Marching Home in its third week, ending 31, at the Tivoli, still keeps up its large audiences.

Up at the Central the stock co. bit off a big chunk of ambition in a spectacular production of Quo Vadis, 25-31, to fine upstairs business. Every stick of the play was new throughout, and weeks were devoted preparatory to producing it. If the play did not draw money corresponding to the expectations of the Central management, it was neither the fault of the scenery nor the players. Eugenie Thais Lawton was Lygia, and an exquisitely pretty Lygia, too, in her creamy, fluffy gown. George P. Webster made a good Nero. Herschel Mayall has never been less "chesty" and closer to the mark than as Petronius. Edwin T. Emery carried himself well as Marcus. Henry Shumer had a chance to show his pronounced physique advantageously as Tigellinus. Genevieve Kane, as Poppaea, and Myrtle Vane, as Eunice, deserve especial mention for their acting.

A Chinese Honeymoon at the Columbia 25-31 drew full houses.

At the Grand, Julius Cahn presented the horse play, David Harum, with William H. Turner in the title-role, to fair-sized audiences 24-30.

Nellie Lynch is the new soubrette engaged at Fischer's. She begins 8 in Roly-Poly.

Luke Conness had more than a handful of opportunity as Skeene in The Masqueraders at the Alcazar 25-31, and he made a classic of the role, so well did he present it.

A Night on Broadway, with Murray and Mack leading off, comes to the California 7, followed by Sag Harbor.

William Butler Yeats, the Irish poet and leader of the Celtic revival, lectured at the Alhambra 27 and 30 to delighted and large houses. Under the auspices of the California Camera Club, 29, occurred the one hundred and sixty-fourth illustrated lecture in the club's series, entitled "Some Picturesque Features of California," by James W. Erwin, before a full house.

Rivela and his Royal Italian Band gave four concerts at Lyric Hall 27-30 to fine business.

ORREL JAMES MITCHELL.

SEATTLE.

'Way Down East was the only offering at the Grand Opera House during the week, and the engagement played Jan. 14-16 was a pleasing one, considering the favor with which the play was received, and reasonably prosperous, too, considering its second return. Several of the people of last season's engagement returned in the cast this time, and others, new here, completed a list of capable people in the respective parts. A Chinese Honeymoon 17-20. Patti 21. Devil's Auction 26-27. Happy Hooligan 29-30.

Lost River was the bill at the Seattle 10-16. This play was seen at the Third Avenue last season and was a very good attraction at popular prices. The cast and production were hardly as strong as last season, and, of course, the comparison was hardly favorable, considering that prices were double those of last season. Elwood F. Bostwick and Lottie Briscoe continue from last season's cast and proved very pleasing in the leading parts. Harry McRae Webster, Howard Missimer and Pauline Duffield may also be favorably mentioned. Florence Roberts in A Country Girl, and Sapho 17-23; The Unwelcome Mrs. Hatch, The Frisky Mrs. Johnson, Gioconda and Magda 24-30.

For Mother's Sake opened to a packed house at the Third Avenue 10, and business continued very satisfying throughout the week. The play exhibited faults of construction that did not give the players a fair chance to show their best abilities, but Marie Heath made the most of her opportunities in the leading part in such manner as to win the favor of the audiences. Eunice Goodrich merited special mention. Jessie Shirley in A Modern Magdalen 17-23. Mickey Finn 24-30.

Patti has come and gone. Her first concert, and the last, as we are given to understand, was given at the Grand Opera House Jan. 21. The audience was not of capacity proportion, but was larger than has usually greeted a concert or musical recital, with no consideration of the matter of price at all. It has been said that the receipts were ample enough to make the concert a success. Curiosity doubtless prompted many to attend, but while the voice of the great diva doubtless has suffered greatly from the ravages of time, her auditors found much to commend in her singing that awakened some idea of her greatness in former days. She was received with enthusiasm, and two encores were exacted after each of the two numbers that were on the programme. The songs rendered were "Voi che sapete" from Le Nozze di Figaro, "Robin Adair," "The Last Farewell," the Jewel song from Faust, "Home, Sweet Home" and "Comin' Thro' the Rye." All these were received with the greatest evident favor, with the possible exception of "The Last Farewell," which seemed hardly worthy of the talents of the singer. Mme. Patti made considerable of a stay in this city, stopping at the Washington Hotel for as much as a week. The Spokane concert was canceled, so that the Seattle concert was the only one given in this State.

A Chinese Honeymoon had good business at the Grand Opera House 17-20, but the audience hardly approached the capacity rule that used to prevail throughout an engagement of a popular musical comedy, which class of entertainment has time and again been called Seattle's favorite form of amusement. The piece itself was found lacking in real consistent fun, and in several cases the comedians found it necessary to approach the ever regretable horse play to coax a responsive smile from the audience as reward for the supposedly humorous lines of the book. Toby Claude was great as Fi Fi, and came very nearly being the whole show. Her work was greatly appreciated, as attested by persistent recalls on all of her songs. John E. Henshaw and May Ten Broeck were noticeably earnest in their efforts to make the most of their opportunities. Stella Tracy may also be favorably mentioned. Devil's Auction 26-27. Happy Hooligan 29, 30.

Florence Roberts, with her very capable co., played for the first time here what has been a popular piece in their repertoire for more than a season, by giving Peggy Thrift. The Country Girl 17-20. Her conception of the title role was up to the high standard we have grown to expect from her artistic success in other plays. Sapho was the bill 21-23; good business throughout the week. The week 24-30 will be given over to repertoire. Gioconda being already announced for 28. Human Hearts 31-4. The Fatal Wedding 5, 6.

Jessie Shirley in A Modern Magdalen proved to be one of the most popular attractions to be seen at the Third Avenue for a very long time. The play was seen for the first time in this city, and the popular actress, who assumed the leading part, found a character that suited her greatly. Her performance of the part received very high commendation from the press, and the appreciation manifested by the audiences left no doubt of their approval. George D. McQuarrie, Laura Adams, Frank McQuarrie, Tom Loftus and Meta Marsky had the most prominent parts in the support, and all may be favorably mentioned. The week's business was large, including a capacity audience for the opening performance. Mickey Finn 24-30. Jessie Shirley co. 31-6.

Florence Roberts completed her third engagement in this city this season by offering a week of repertoire at the Seattle Jan. 24-30. All her former successes of this season, with the exceptions of The Country Girl and Sapho, which were played last week, were repeated, including The Unwelcome Mrs. Hatch, The Frisky Mrs. Johnson, Gioconda, Magda, Zaza. All through the week the audiences were large, but Gioconda, given for one performance 28, and Zaza, given for one performance 30, drew especially large audiences. The popular star gave entire satisfaction to Seattle patrons in all of these plays, and it would be useless to set any one of her impersonations ahead of another. It will, no doubt, be agreed, however, that her Gioconda is probably her most artistic piece of work, though her Zaza is the most popular. Zaza has been played repeatedly during both of the past two seasons, and this season has been played several times, but judging from the immense audience drawn 30, when this play was announced for the last time in Seattle, it could be played for a week or two yet to full houses, and many will doubtless be disappointed if it is not included in Miss Roberts' list of plays for next season. The supporting co., as a whole, is probably fully as satisfactory as that of last season, though Georgie Woodthorpe is one old favorite that was missed, particularly in the character of Aunt Rosa in Zaza, which was her best piece of work. Human Hearts 31-4. The Fatal Wedding 5, 6.

Devil's Auction, which attraction has been a more or less welcome guest for several seasons past, returned to the Grand Opera House for its annual engagement in this city 27, 28; fairly good business was done. The cast was about up to the average that has been in this attraction during the past two seasons, several of the old people returning. George Herman as Chaos, and Madelyn Marshall as Janet, were two deserving mention, in addition to James B. Mackie as Toby. The specialty part of the programme included the Onri Family, who were featured in a juggling act, Happy Hooligan, no doubt due to the unquestioned popularity of artist Opper's pictures of that unfortunate individual, which are familiar to every reader of the comic supplements, did good business 29, 30, and some of the audiences seemed pleased with the attraction, which was nothing more than a slap stick farce of the Alphonse and Gaston style. John Price and Gus Tate proved amusing low comedians. Alberta Gallatin in Ghosts 31-2. Kilties' Band 7, 8.

Mickey Finn opened to two big houses at the Third Avenue 24, and business continued good throughout the week. There were several clever people on the programme, who amused in various specialties during the progress of the piece. Katie Coyle was encored for her singing; Harry De Lain showed up well as a female impersonator; Oscar Lewis danced cleverly, and Rube Welch and Kittie Francis, who head the show, amused in the parts of Mickey and Mrs. Finn, respectively. Jessie Shirley co. 31-6. Maloney's Wedding 7-13.

Some safecrackers got into the Grand Opera House recently to do a turn with nitro-glycerine, but their nerve failed them, or they felt ashamed to take the money, and further than mussing things up a little and misplacing a few of the alabaster dogs and other curios on Manager Cort's desk, they tampered not. However, Manager Cort is not hoping that they will visit longer the next time they pay a nightly call.

RODNEY D. WHITE.

INDIANAPOLIS.

The Burgomaster was presented at English's Jan. 25 to an excellent house. The co. was acceptable in every way, and in some instances was better than the one seen here last season. Oscar L. Figman was a different sort of a Peter Stuyvesant, both in appearance and manner, than his predecessors in the character, and although his singing voice was what Frank Daniels would call "uncompromisingly delinquent," he managed to struggle through his share of the score without submitting to defeat and extracted a good deal of fun out of the lined allotted him. He is a lanky comedian, with a pair of agile legs, and his dancing, what there was of it, was well done. Ruth White, one of the prettiest, daintiest young women on the stage, makes a captivating Willie Van Astorbilt. A more graceful comedienne has never appeared in this part. Thomas Rickerts played the burlesque part of the heavy tragedian in his inimitable way, making a bigger hit in the part than any other comedian has ever succeeded in doing. Mr. Rickerts is a stage manager of the first rank, as well as a capable performer, and his management of the stage last night was admirable. Charles Sharpe was fairly good as Doodie Van Kull, and William R. Hatch won vocal honors in the two parts which he portrayed, his voice being the best among the male members of the co. Louise Brackett as the Chicago Girl, Harriet Sheldon as the theosophist, and Grace Gibson as the roof-garden soubrette gave good interpretations of their respective parts. The chorus was youthful in appearance and contained many fresh, sweet voices, and the groupings, dances, marches and ensemble musical numbers were all attractively rendered.

Dorothy Vernon of Haddon Hall had its first Indianapolis presentation 28 at English's by Bertha Galland, a most charming and gifted young actress, who was supported by a co. that was generally good and in some respects excellent. The large and fashionable audience was thoroughly appreciative. There were enthusiastic curtain calls after each act, and when the play reached its climax at the end of the third act the audience was not content until Mr. Major himself, who had been occupying a seat with a party of friends in one of the boxes, came before the curtain hand in hand with Miss Galland. The author of Dorothy Vernon made a brief speech, in which he expressed his gratification for the warmth with which the play was being received. It is a good, wholesome play—a better one than When Knighthood Was in Flower, and just as well presented. The acting is all that could be desired. The characters are, for the most part, very well drawn, and that of the heroine gives the star many opportunities for good work. Miss Galland is seen to better advantage than in any previous play in which she has appeared. William Lewers as Sir John Manners is handsome, ardent and exceptionally graceful, and makes a worthy mate for such a lovely partner as Miss Galland. Dorothy's father, Sir George Vernon, is portrayed by that excellent actor, Frank Losee, in a strong and impressive style, and Asa Lee Willard plays the ungrateful part of Sir Malcomb Vernon very creditably. A fine bit of character work is done by George Le Soir as Perkins, the jester, a role interpolated by the dramatist, and Carl Anthony makes an efficient Earl of Ruthland. Ada Levick appears in the role of Queen Elizabeth, the part played during the first two months of the drama's career by May Robson, who made a special study of this historical personage. Miss Levick, who has doubtless followed Miss Robson's interpretation very closely, looks and acts the part in a most praiseworthy way. Queen Mary of Scotland is well pictured by Margaret Bourne, and Kate Denin Wilson acts the part of Lady Vernon in faultless style. The minor roles are all acceptably filled.

A well staged, well acted and well presented play is Her Only Sin, which was presented at the Park 1-3 before overflowing audiences. The piece is by Lincoln J. Carter, the successful playwright, of Chicago, and formerly manager in Indianapolis, and it is quite the best work he has ever done, although it is doubtful if it will prove the money maker on the popular priced circuits that many of his sensational melodramas have always been. No better actress has been seen at the Park this season than Julia Gray, who is appearing in the leading part in the drama. She is a tall, handsome young woman, with a soft musical voice and a thorough understanding of the part which she interprets. Her impersonation of Della Morley has force, intensity and feeling, and at no time during the play is she out of touch with the character. The portrayal of Dora Strong by Mrs. M. V. Ranous is another excellent piece of acting which deserves much praise. It is not often that the women in the cast at a popular priced play are more worthy of commendation than the men, but such is certainly the case in the present instance. This does not mean that the male members of the co. are lacking in merit, for they are not, but that the women are their superiors. Edwin E. Andrews gives a pleasing rendition of the part of Gabrielle. J. Edward Trevor, in his role of William Morley, presents a different kind of villain than Park crowds are accustomed to seeing. He is quiet and even tempered and does not tear aroung the stage with revolvers and daggers, but is a precious rascal for all his easy-going methods. John T. Nicholson is acceptable in both characters which he essays—the drunken husband and afterwards the light hearted son—but his acting is never very convincing. Other members of the cast who do creditable work are Harry O. Andrews, William Bronson, J. W. Cooper, and Frank Durrant. Between the second and third acts a singing specialty is introduced by two clever little children, who have been given the absurd stage names of Tempest and Sunshine. They are too good to have such titles thrust upon their tiny heads.

John Drew appeared at English's 2 in Captain Marshall's comedy drama, The Second in Command. He played the same piece in this city two seasons ago and was praised highly for his portrayal of the leading character at that time. Mr. Drew denoted all of the characteristics of Captain Kit Bingham, or "Binks," with his fine and discriminating interpretation, with his communicative outpour of genuine humor, with deft touches of gesture and facial expression and with a convincing disclosure of solid manhood. He is a comedian of intelligence and charm, and his acting was such as to cause the play to linger in the memory of all who witnessed it. Margaret Dale's portrayal of Muriel Mannering was a delightful piece of acting, fresh, unaffected and full of womanly sweetness and tenderness. Charles F. Gotthold made an excellent Colonel Anstruther, manly and sincere, and Monroe Salisbury played the thankless part of Sir Walter, the spendthrift brother of Muriel, creditably, with a certain effeminate style that was not always pleasing to see, but which was quite in keeping with the character. Ethel Hornick gave distinction to the role of Lady Harburg, and Constance Bell made a very pretty and winsome Nora Vining. The minor parts were all taken by thoroughly capable people, and the settings and stage management were admirable in every way.

Dickson and Talbott have completed arrangements with David Belasco by which all of the Belasco attractions will fill engagements next season at the new Perry Theatre, soon to be erected in this city. Contracts have been made for the new theatre with Blanche Bates in The Darling of the Gods, Sweet Kitty Bellairs, Henrietta Crosman, Mrs. Leslie Carter in Macbeth, and Belasco's new drama, which is now being prepared for the popular star, David Warfield, and one other Belasco production, which is to be made early next season on a very elaborate scale. Besides these bookings the new playhouse will also present during its season Isabel Irving in The Crisis, James K. Hackett in a new romantic piece, Weber and Fields and their co., and a new English musical comedy. Work on the Perry Theatre will begin during February.

The following are booked at English's: The Tenderfoot 4. The Red Feather 5, 6. Silver Slipper 8, 9. Sultan of Sulu 10, 11. W. H. Crane 12, 13.

At the Park: Royal Lilliputians 15-17. King of Detectives 19, 20. At the Old Cross Roads 22-24. Volunteer Organist 26-28. The Smart Set 29-March 2. The Heart of Maryland 3-5.

GEORGE S. APPLEGATE.

SPRINGFIELD, MASS.

Stetson's Uncle Tom's Cabin gave those who had never seen the play a chance to enjoy it at Court Square Jan. 23. There were two Marks, one Uncle Tom, two Topsys, one Eva, four cakes of ice and a bloodhound for every cake. There were also four in the quartettes, or eight when they sang together. The singing was a pleasing feature.

Springfield joined in the chorus of "Rotten," which is following the Rogers Brothers in London through the country. There was a panic to see them 27 at the Court Square, some paying speculators a dollar premium on $2 seats, and $1 was charged for standing room. Time was when the Rogers Brothers were building up the reputation that they are now abusing, that the managers of this German song and dance team had half a dozen other entertainers in the company, some of them better than the stars. Now it is nothing but the brothers, and there is such a thing as too much of them. The jokes have, most of them, done duty in the vaudeville for years, and what is bright of the new is scarce. Worst of all, the particular stain that trails over most of Klaw and Erlanger's productions is more prominent this season than ever. It seems as if the order was: Go as close to the border line of decency as you like, and if you step over, never mind. Some of the conversations and dance movements should be unknown in a first-class theatre. The hodge-podge might as well be called Rogers Brothers at Sea, or Rogers Brothers at Siegel-Cooper's, as Rogers Brothers in London. The firm mentioned, by the way, and the promoters of the other things advertised, ought to pay the cost of the production.

A pleasing change of scene was that to Old Heidelberg 30, with Richard Mansfield as Carl. A fine production, thorough as stage craft could make it, and conscientiously acted by an admirable co. The house was packed, and enthusiastic recalls for Mansfield and his leading lady, Irene Prahar, were frequent.

Mary Mannering, in Harriet's Honeymoon, was the attraction 1, and pleased a good sized house. The comedy of Ditrichstein's gives the star abundant opportunity for her most charming Manneringisms, and she was well supported by Arthur Byron, Henry Kolker, Thomas A. Wise and others.

The most satisfactory musical comedy of the season came 2, when A Country Girl was given by the Augustin Daly Musical co. There is a remarkable septette of entertainers in John Slavin, Miss Deyo, Melville Stewart, Hallen Mostyn, Alice Mailyn, Genevieve Finlay and Helen Marvin, all good singers and graceful dancers. Miss Deyo's vivacity was irresistible, and Slavin's comedy, reinforced with hers, was a laugh compelling assault on seriousness. The chorus was large and adequate.

Coming: King Jollity (local) 3, 4, 5; Buster Brown 8, Unity Choral Society 9, Mme. Nordica and Walter Damrosch 15, Ezra Kendal 16, Winchester 17.

The Nelson presented a musical novelty 28-30 when George (Honey Boy) Evans produced his effort, the title of which is founded on a popular zero weather song, In the Good Old Summertime. It was the most satisfactory attraction the house has had this season, bright, clean, musical and funny, and the public responded promptly, six packed houses being the record. McFadden's Row of Flats held the entire week 1, and gave better entertainment than most of the cartoon adaptations. Gertie De Milt, Ada Boshell, Joe Willard and Walter Brambiette and Jerry Sullivan, two dwarf comedians, were the chief entertainers. The "Exposition Four" made a hit with their musical specialty.

Week 8: George Primrose Vaudeville stars.

The Grand Opera House had the Rose Hill English Folley co. 25-27. The olio had a very entertaining musical trio in the three Hughes, and lively acrobats in Wolf and Milton. The Gay Morning Glories, who had the first half of the week 1, had a pleasing flavor of originality in their burlesque, both in plot and fun. Their olio, too, was a strong one. The Marlow and Dunham trio doing remarkable horizontal bar feats and Scott and Wilson, "the farmer and the athlete," in some most unusual tricks of tumbling. Cooper and Harrison also did clever things with their feet. The Transatlantic Burlesquers 4-6. A Wife's Mistake 8, 9. Martin's U. T. C. 10. Bon-Ton Burlesquers 11-13.

The shadow of the bars and stripes was over the New Gilmore during the week of 25. Escaped from Sing Sing and the James Boys in Missouri being the attractions. Week 1 was a bit more cheerful, as it brought a return of Burgess County Fair, with those three ridiculously funny "rubes," Dixon, Bowers and Dixon, as features, the first half of the week, and Lincoln J. Carter's Two Little Waifs, well presented by a competent co., the last half. Week 8 things get gloomy again. The Darkest Hour and To be Buried Alive, each having three days.

State Building Inspector Buxton has issued his ukase regarding the Springfield theatres. The Grand got its bill of health promptly; the Nelson was pronounced all right after a few minor suggestions were carried out; the Court Square will have to build another gallery exit, which will be made to Mr. Gilmore's office building, and do a few minor things like having better fire protection on the stage; the New Gilmore, which is a second story house, will have to undergo radical alterations, and the gallery was ordered closed at once. The boys held an indignation meeting, as the drastic move shuts them out of cheap melodrama.

The news comes by wire that David Belasco has Springfield on his list of 12 cities, where he is going to build theatres. There is no aching void here—there are four houses running—but we have some splendid sites, and doubtless Mr. Belasco could prevail on the real estate man to point them out.

EDWIN DWIGHT.

DETROIT.

The German Theatre Stock co., of Cleveland, made their third appearance at Detroit Opera House Jan. 31 in Alt Heidelberg to large audiences. This popular play of German university life received a capable rendering under the direction of Professor Nolte, the scenery being particularly interesting, the work of Mr. Armbruster. The cast included Hermann Boecker, Adolf Mehner, Richard Wangemann, V. Mueller, Fabricius, Eugen Brahm, Hermann Orlopp, Ernst Urbach, William Vollmer, M. Elselmann, Henri Jenach, Myrtll Schwartz, L. Hantlrmann, Annie Kleimchen, Martha George, and Magda Normann.

Mrs. Ellen M. Whitney, relict of the late C. J. Whitney, owner and proprietor of the Detroit Opera House, and mother of Fred C. and Bertram C. Whitney, died at the family residence 31 after an illness of some weeks' duration, brought on by a stroke of paralysis. The funeral was held from her late residence 2 and conducted by Rev. Rufus W. Clark, rector of St. Paul's Episcopal Church, of which the deceased was a member.

Al. Green, for many years leader of the Temple Theatre orchestra, and well known in musical circles, has been elected director of the Metropolitan Band, succeeding Harold Todd. Mr. Green's ability as a leader has long been recognized, and as a violinist is among the best. The Metropolitan Band is an incorporated organization that has made a favorable reputation for itself, and under Mr. Green's efficient management hopes to do greater things.

Detroit Lodge of Elks gave their annual concert for charity at Detroit Opera House 29 and was one of the most successful in the history of the lodge. The antlered brethren have the reputation of doing everything well they undertake, and in consequence an excellent programme was given, which netted a goodly sum. Colonel Lou Burt acted as master of ceremonies and well he fulfilled his task. Our genial Mayor was on hand, and with one of his pleasant little speeches which made everybody happy to start with. Those who contributed their services were George Wilson, the Martell Family of trick cyclists, Effie Fay, Cole and Johnson, Mildred Gilmore, Toby Lyons in The Geo Geo Man, three members of The Isle of Spice co., Virginia Sidney, Bertha Dowling, and Mattie Martz helped swell the funds by selling flowers in the lobby. Needless to say, the fair venders did a rushing business.

The Avenue Theatre (vaudeville) once again changes ownership, this time passing into the hands of a syndicate, the Columbia Amusement Co., of New York—composed of Patrick Shea, of Cleveland; Michael Shea, of Buffalo, and one of the Webers of Weber and Fields. Rumors are afloat that the house will be devoted to burlesque in future. This, however, is strenuously denied by the McMillans, who still retain a controlling interest, and who state positively that no change in the policy of the house will be made. In any event the present state of affairs will continue until the lease expires, in three years from now.

A splendid revival of The Fortune Teller is being given at Lyceum Theatre 31-6. It is by long odds the most pretentious offering of the season here and in consequence is drawing packed houses. It is the prettiest of all light operas, lively and spirited, and the whole production suffers little by comparison with that given by Alice Neilson in days gone by. So worthy a performance at a price within the reach of all should make it a record breaking week for the Lyceum management. The principals are well equipped for their respective parts, among whom may be mentioned Edna Bronson, a charming young woman with a good voice, who was very pleasing in the double role of Irma and Musette; Grace Orr Myers as Pompon, a good singer, and makes an imposing figure; May Emory as Vannika, Robert Lett as the ballet master, Phil Branson, Count Berezowski, Crafton Baker, Lieutenant Ladislaus, Herman Hirschberg, Edward S. Metcalfe, Joe Cawthorne, Frank Mandeville, Earl Benham, Bobby Newcomb, Russell Wakefield, Bertie Dale, James Feeney, Harry Turpin, Ada Gifford, Marguerite Riordin, Katherine Riordin, In Old Kentucky follows.

The Whitney Theatre has an old favorite in Not Guilty, which opened a week's engagement 31, where it received a rousing welcome. This well constructed story of Joseph Le Brant is a reasonable one, and while intensely thrilling, is built on sane lines, which so many of the present day melodramas are not. It possesses strong appealing power to the average theatregoer, for it deals with ordinary people, and at no time during its long existence has it been better presented or received. Robert Leland was very effective as Tom Dalley. Horace Carpenter was excellent as Frank Rawdon. Others are Will D. Ingram, I. F. Bolger, Oliver J. Eckardt, Charles C. Patterson, Edward Silver, J. Kerxes Henton, Charles Hale, Joe Lind, Fred Matthews, H. Brown, James Poland, Harry Lane, Joseph De Noy, Ursula March, Georgia A. Nichols, Anne Hamilton. Why Women Sin next booking here.

Nat C. Goodwin has a fine revival of A Gilded Fool at Detroit Opera House 1-3. In Mr. Goodwin's co. are Nell O'Brien, L. E. Woodthorpe, Fred Tilden, W. H. Post, Hugo Toland, William Burress, F. J. McIntyre, Helen Davidge, Mary Blythe, Lisette Jackson, and Chrystal Hearne. Sir Henry Irving 4-6 in The Merchant of Venice, Waterloo, and The Bells. Mrs. Leslie Carter in Du Barry will succeed here.

FRANK K. STEARNS.

KANSAS CITY.

Blanche Walsh in Resurrection appeared at the Willis Wood Jan. 31-3, playing to good business. Miss Walsh was seen here last Fall in the same production, with practically the same co., and played to large houses, but her popularity here induced Manager Woodward to rebook the attraction, and the return engagement promises to be even more successful than the first. The star's portrayal was the same strong, earnest piece of acting given before, while an excellent co. lent able support. Alexander Von Mitzel again played Prince Dimitri, and shared honors with the star. The original massive scenic equipment was used. Bertha Galland in Dorothy Vernon of Haddon Hall 8-13. Lillian Langtry 15-17. Sir Henry Irving 18-20.

Harry Beresford in The Professor's Love Story played to good sized audiences at the Grand 31-6. Mr. Beresford was a member of the Woodward Stock co. here in its early days and was always a prime favorite, so his subsequent career as a star in The Wrong Mr. Wright and The Professor's Love Story has been watched with great interest by his many admirers. His delightful performance in the last named play, a style of comedy he has not essayed heretofore, stamps him as a comedian of unusual

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merit. His portrayal of the absent minded professor is strictly an original characterization, differing widely from the part as formerly played by E. S. Willard. It was charmingly amusing, and the audiences seemed more than pleased. Julia Barbeider enfused much life and spirit into the role of Lucy White and was thoroughly adequate. Mollie Revel, Harry Mack, and John R. Cumpton handled three minor characters in excellent style. Dr. Cosens was well played by A. Burt Wesner. Kate Bruce, J. W. Hartman, Frank Webb, Nellie Lindroth, Edith Ward, and Harry F. Creighton played smaller parts satisfactorily. The production was well staged. The Wizard of Oz 7-13.

The Power Behind the Throne 14-20.

Manager Brigham diverted from his regular line of melodrama at the Gillies 31-6 by offering The Lilliputians in their latest extravaganza, Gulliver's Travels. The little people are as clever and interesting as ever, and their new vehicle offers opportunities for staging and costuming that are not overlooked. James Rosen, the diminutive comedian, was much in evidence and caused no end of amusement. Al. Rice was the Gulliver, and B. F. Kelley and C. O. Mack were big enough giants for any one. Among the little people in the co. were Prince Giovanni, Louis Merkel, Herbert Rice, A. T. Darcy, Martha Weis, Selma Goerner, and Queen Mab. The chorus of young women was a most pleasing feature. The usual large audiences were in evidence throughout the engagement. Yon Yonson 7-13.

The Auditorium did a good week's business 31-6 with the Black Patti Troubadours as the attraction. A revised edition of Darktown's Circus Day furnished ample opportunities for the display of the abilities of the members of the co. Madame Sisseretta Jones is still at the head of the organization, and her several vocal selections won loud applause. Robert A. Kelley was the chief fun maker, and Mack Allen repeated his performance, of several seasons past, on the slack wire, with several new stunts added. Other members of the co. proved quite capable. Pickings from Puck 7-13. Eight Bells 14-20.

Rice and Barton's Gayety Extravaganza co. held the boards at the Century 31-6, opening the week to good sized audiences. The show consisted of two burlesques, entitled A Night at Manhattan Beach and The Grafters' Inn, with an olio of several clever acts sandwiched between. Taken as a whole, the show was a good one of its class, and the audiences were well entertained. Charles Barton was the chief laugh producer and succeeded admirably in his efforts. Mark Hart proved an able assistant in this line also. In the olio were Charles H. Mackie, the Orloff Troupe, Washburne and Lane, and Patton, Norman, Falco and Burns, all of whom were well received. The Utopians 7-13.

The members of the Kansas City Operatic School gave the first of several operas they intend to produce at Music Hall 1-3 to large audiences. The Pirates of Penzance was chosen as the initial production and proved most acceptable. Vernon Stiles, a former leading member of the Bostonians, sang the principal role, that of Frederick, and won much applause. Virgil Holmes scored quite a hit as the pirate chief, and Charles A. Larson was excellent as Major Stanley. Others who deserve mention are F. O. Steiner, Libby Denebeim, Lou Bennett, Rebecca Denebeim, Edith Blunt, and Fay Channell.

Roller skating in Convention Hall is growing in favor daily. Charles L. Franks and Delly Donegan, professional skaters, gave exhibitions twice daily during the week of 31-6.

H. Kronberg recently closed a contract with the management of Convention Hall whereby the Walter Damrosch concert production of Wagner's Parsifal will be given in Convention Hall April 17.

D. KEEDY CAMPBELL.

ST. PAUL.

An elaborate production of The Sultan of Sulu, presented by Henry W. Savage's large and capable co. at the Metropolitan Opera House Jan. 28-30, was enjoyed by large and appreciative audiences at each performance. Frank Moulan, a clever and entertaining comedian, was an irresistibly funny Sultan. His comedy is original and enjoyable. His song, "Remorse," rendered in most excruciating manner, evoked encore upon encore and scored a hit. Mr. Moulan received able support from Fred Frear, as the Sultan's private secretary, which he played well. Cheridah Simpson made a graceful and charming Henrietta Budd. She rendered the role in good voice and pleasing manner and created an agreeable impression. Gertrude Quinlan was a delight as Chiquita, wife No. 1, and was especially effective in the song, "My Sulu Lein Ln," with the chorus of seven remaining wives. Miss Quinlan shared honors with Mr. Moulan. Blanch Chapman as Pamela Frances Jackson, the judge advocate, carried the part cleverly and satisfactorily. George O'Donnell was excellent as Colonel Jefferson Budd, both in voice and acting. Walter Laurence sang the tenor role of Lieutenant William Hardy admirably and won merited recognition. The patter song, "Smiling Isle," sung by Mr. Moulan and chorus, was a pleasing feature and won marked favor. Other members in the cast offered creditable work. The excellent work of the large and tuneful voiced chorus deserves especial mention. The beautiful, picturesque settings in the second act were a striking feature.

The Chief Justice, Daniel Sully's new play, was presented for the first time on the local stage at the Metropolitan 31-3, four nights and matinee. At the opening night a good sized and appreciative audience gave Mr. Sully a warm welcome as an old favorite with St. Paul theatregoers. At the close of the second act, in response to a hearty call, he appeared before the curtain and made a clever speech. The play has a well defined plot and is very entertaining throughout the development. As the Hon. Morgan O'Connell, chief justice of the Court of Appeals, Daniel Sully is happily cast. The part fits him closely. There is a naturalness in Mr. Sully's impersonations quite enjoyable. His impersonation of the chief justice is sympathetic and spontaneous and he makes some heroic speeches, which won for him hearty applause and marked favor. Mr. Sully has a capable co. in support. Helen Whitman as Mrs. Agnes Stockbridge contributed a very pleasing impersonation. Ethel Carpenter was bright and clever in the role of Vivian Merrington. Virginia Cranna made the most of the part of Geraldine O'Connell. Olga Bowen carried the part of Mrs. Margaret O'Connell in a pleasing manner. Bertram Yost was distinctly clever as Dick Stuyvesant. William D. Reed was decidedly good as the blustering Colonel Merrington. William F. Kohman's Collins, the butler, was an excellent characterization. Harold La Costa as James O'Connell, C. O. Wallace as Walter Stockbridge, and others in the cast offered creditable work. The play was well staged, and the scenic investiture adequate. Adelaide Thurston as Polly Primrose 4-6. Sir Henry Irving in repertoire 8-10. The Cavalier co. 11-13.

Foxy Grandpa, a musical comedy, presented by a strong co., headed by Joseph Hart and Carrie De Mar, was a drawing attraction at the Grand Opera House 30-6. At the opening night the theatre was filled by a well pleased audience, which applauded the players liberally throughout the performance. Joseph Hart in the title-role is a good comedian and was entertaining. His Foxy Grandpa was a striking makeup, and he was decidedly funny. Carrie De Mar was clever, graceful and very pleasing in the role of Polly Bright. Fleurette De Mar as Dorothy Goodman and Marquita Dwight as Signorina Colonna contributed distinctly good impersonations and won merited recognition. Marie Franklin sang "My Clementine," with much expression and in an appealing voice, with chorus, which evoked rounds of applause. Bobby Harrington was especially good as Bunt, also Harry Pilcer as Chub. The grandsons are clever juvenile actors and sing well. Ben Hasman was particularly clever as Weary Wazzles. John T. Ray as Hiram Hopper gave an excellent portrayal, and his eccentric dance caught the house. Remainder of the large cast and the strong chorus, tuneful voiced and handsomely costumed, deserve especial mention for creditable work. The piece was staged beautifully. The Factory Girl 7-13. From Rags to Riches 14-20. Orpheum Show 21-27.

The symphony concert given by the Dana Orchestra at Mozart Hall, Sunday afternoon, 30, was one of the most brilliant and enjoyable of the series given this season and was enjoyed by a very large audience, enthusiastic in applause. GEORGE H. COLGRAVE.

MINNEAPOLIS.

Under Two Flags, with Jane Kennark as Cigarette, played to fair business at the Metropolitan Opera House latter half of week ending 30. Miss Kennark has ample opportunities for emotional work and she takes advantage of them in a way that is most satisfying. Bert Lytell was a very handsome Bertie Cecil, and handled the role in an able manner. H. Guy Woodward was happily cast as Jackie. The balance of a very large cast were acceptable. The play was well staged, though some of the sets might be furbished up a bit to good advantage.

Minneapolis has given several artists to the stage, but none in whom they may take more pride than in Adelaide Thurston, who appeared at the Metropolitan Opera House first half week Jan. 31 in the title-role of Paul Wilstach's delightful comedy, Polly Primrose. Miss Thurston sustained her reputation as a comedienne at the same time demonstrating her ability to handle an emotional climax in a most satisfactory manner. Her support was excellent. Brinsley Shaw was a very manly, consistent Hugh Carlisle. Franklin Jones was true to life as John Primrose. Dr. Frederick Kerby carried the thankless role of Oliver Chase with considerable strength. James R. McCann as John Ferguson Primrose, and Lizzie Kendall as Mrs. Primrose, gave a charming picture of married love. Miss Kendall being especially good. Charles Horn deserves mention for his work as Simms, secret service officer. Marion Holcomb was good as Caroline, a Southern mammy. Willis Baker and Pearl Hammond were good in minor roles. One set only is used, but it is a gem. The old-time furniture and properties have been collected with extreme care, the costumes faithfully copied from the war-time period, the whole making a picture not soon to be forgotten. Charlotte Tittell in The Cavalier 7-10. Henry Irving in repertoire 11-13. Charles Dalton in A Gentleman of France 14-17. J. H. Stoddart in The Bonnie Brier Bush 18-20.

The Fatal Wedding was the offering at the Bijou week 31, pleasing good sized audiences. Eleanor Churchill was very satisfactory as Mabel Howard. Albert Boccardi as To To, and Louise Quentin as Bridget, the Cook, contribute the comedy element satisfactorily. Gertrude Haynes' boys' choir was heard to advantage. Foxy Grandpa 7-13.

The Ferris Stock co. presented Taken from Life for the first time in this city at the Lyceum Theatre week 31 to good business. It allows for very little original work, but needless to say the members of the excellent co. sustained their several roles in a capable manner. A. Byron Beasley, W. H. Murdock, Ben Johnson, Joseph Totten, Grace Hayward, and Maisie Cecil doing their usual commendable work. Charles C. Burnham made a distinct hit as Titus Knott. His handling of the role was the best work he has done since joining the co.

The Chicago Star Operatic co. gave one performance of Gavriel, an operetta, at the Metropolitan Opera House afternoon of 24. This co. is a Jewish organization, and have appeared here before, pleasing large audiences on each occasion.

Marshall Darrach, of New York, will give three Shakespeare readings in this city under the auspices of Stanley Hall, presenting The Tempest 6, Macbeth 11, Hamlet 15.

The success that has attended the efforts of the Ferris Stock co. in this city is largely due to I. C. Speers, the business-manager, who, in addition to his duties as manager of the stock co., has charge of the business end of four other cos. which Mr. Ferris controls.

During the engagement of The Sultan of Sulu here week 24 Gertrude Quinlan was taken suddenly ill half an hour before the curtain went up Wednesday evening. Without any previous rehearsal, Collie Mason assumed her role and made a hit.

CHARLES M. LANE.

PROVIDENCE.

The Rogers Brothers in London held the boards at the Providence Opera House 1-6 and did a very large business. There is a difference of opinion regarding the merits of this season's production, but all agree that the two stars are satisfying and entertaining. Little Mary 8-10. Andrew Mack in The Bold Soger Boy 11-13.

Empire patrons saw a very good production of The Peddler 1-6, with Joe Welch as the star. Mr. Welch made himself solid here several years ago, and we have yet to see a better Hebrew impersonator. May Noble, Zoe Edmond, Nina Harrington, Ed Lawrence, Alfred Mayo, and John J. Pierson gave capital support. Good business. Eugenie Blair in Zaza 8-13.

A Midnight Marriage attracted large houses to the Imperial 1-6. This play, by Hal Reid, is very well written, has an interesting story, which is told in a smooth way, and several startling climaxes. The star of the piece was Florence Bindley, an attractive and capable actress, who, as Alice Alston, the child of fate, did excellent work. In the first act she appeared in her famous diamond dress and created a sensation. Bigelow Cooper as Bert Harding, Nettie Bourne as Kate Stockton, George S. Probert as Jimmy Van Austen, May Thompson as Bridget, deserve special mention for their earnest endeavors. The Worst Woman in London 8-13.

The Howard Stock co. occupied the Park 1-6 in a repertoire comprising 'Ostler Joe, Cumberland '61, A Kentucky Outlaw, Niobe, Mother and Son, and Oliver Twist. W. F. Seymour and Nana Bascom headed the co., and specialties were introduced between the acts by Tom Ripley, Harry P. Ford, and Leo Lind. Business fair. Winchester 8-13.

The second and last concert of the season by the Boston Symphony Orchestra was given at Infantry Hall 2. Big Campanari was engaged as soloist, but owing to illness he could not appear. M. Charles Gilbert, of the Metropolitan Opera co., appeared in his place, and made a fine impression.

The Herald Square co. gave its moving picture entertainment to two large houses at the Imperial Jan. 31. Henry T. Waite, violinist, and the Ratelle Children, vocalists, assisted.

Good houses attended the Pine Ridge Camp benefit concerts at the Empire 31. A handsome new drop curtain has been hung in the Park Theatre.

Colonel Wendelschaefer, of the Providence, has some fine attractions booked for the balance of the season. Besides a number of choice dramatic productions he has a few more of the popular operas, including The Prince of Pilsen.

The Village Parson, Driven from Home, and Why Women Sin are announced as early Empire attractions.

Harold Bauer gave a piano recital at Infantry Hall 5 that drew well.

The New York Symphony Orchestra, under the direction of Walter Damrosch, and Madame Lillian Nordica, will appear at Infantry Hall 16 in Parsifal musical selections.

Madame Schumann-Heink, the German contralto, will appear in concert at Infantry Hall 25 under the management of the Messrs. Steinert.

Coming attractions at the Imperial include Brandon Tynan's Robert Emmet, Ella Hopkins, Joe Hart and Carrie DeMar in Foxy Grandpa, and Soldiers of Fortune.

Owing to a change in dates, the Paul Revere co. closed at the Imperial 30 and laid off in this city 1-6. The co., headed by Richard Buhler, will open again in Worcester, Mass.

HOWARD C. RIPLEY.

JERSEY CITY.

Through Fire and Water was presented at the Academy of Music 1-6 to big houses. The first act opens up good and gives promise of a performance that will at least be reasonable. But the following acts are all to the bad. Such impossibilities, such a villain, such a darkey servant; in fact, nearly all the characters are preposterous. The finales and tableaux are clever. The second act especially is a corker, where a bridge which spans the rapids, is set afire, while an engine is rushing across at full speed through the flames, and barely reaches the other side before the fall of the bridge. The co. is fair and works hard to pull the piece through. William L. Raynore plays a nigger very well, only he has too much to say. Della Cushman as Crazy, the scoubrette, Joe Hyde as the tall brakeman, F. W. Bernard as the track department boss, Viola Raynore as the mother, Dan McCullum as the half-breed Indian, Rita Villiers as Pearl, Little Edyth Raynore as Sunshine, and Ed Arnold as the Swede were much in evidence. Thomas Gunn as Joe, the engineer, was cool and easy. Darrell Vinton as the villain was cool at his best. The mountings were excellent. Our New Minister 8-13. Robert Mantell 15-20.

The Bijou Theatre has been doing a big business 1-6 with Her First False Step, a melodrama with a number of strong scenes to carry it through. The star act of the play is when a little child is placed in a den of lions by the villain and then rescued by her mother. It was a great scene and set the audience wild with excitement. The pathos and harmony of the play more than offset the work of the male and female villains. All the scenery used is carried by the co. Laurence Underwood as Jack is manly and a good actor. Charles H. Stewart as the villain is capital, as is also his scheming partner, Mary Foster, well played by Ella Fontainbleau. Harison Stedman as the father is able, and he has an excellent voice. Adah Sherman as Cordelia, the housekeeper, is fair. Constance Sheldon as Tessie is also good. During the play a number of pleasing specialties were introduced by Constance Sheldon, Allan K. Foster, Dale Brothers, E. C. Strickland, and the Needmore Quartette. Hearts Adrift 8-13. Under Southern Skies 15-20.

James H. Wallick, manager of the Through Fire and Water co., reports business on the road as poor. He says there are too many bad melodramas before the public.

Charles Newton, property man of the From Rags to Riches co., was called home here 1 to attend the funeral of his brother, Major Newton.

Mrs. John W. Holmes, wife of the proprietor of the Bijou Theatre, got stuck on her way to that house 1 on account of the poor trolley service, and hired a waffle man to loan her his wagon. She drove up from the ferry through the principal avenue to the theatre. She also picked up patrons while along the way.

Fred Freeman, advertising agent at the Bijou Theatre, was married here to a non-professional Jan. 31.

The Elks are preparing for the annual ladies' social session.

WALTER C. SMITH.

NEWARK.

Lew Dockstader and his minstrels came to the Newark Theatre 1-6 and entertained excellent houses. Without doubt, the funniest entertainer of the co. is Neil O'Brien. Carroll Johnson earned much applause by his jokes, songs and nimble dancing. The co. is strong in sweet voiced singers this season, and there was no hesitancy about encoring the solos of Manuel Romaine, William M. McDonald, Matt Keefe, G. F. Weller, and Harry A. Ellis. The Imperial Boy Hussars' Band, the Ford Bothers, dancers, and a spectacular scenic display as a climax to the show are among its interesting features. A jolly and pictorial show, when all is said and done, and one that will maintain burnt-cork comedy above par in the theatrical market. Marie Cahill in Nancy Brown 8-13.

Brandon Tynan's Robert Emmet was the attraction that played to big houses at the Empire 1-6. Robert Conness assumes the title-role, and proved a very capable successor to Mr. Tynan. Angela Russell reappeared as Sarah Curran, and was received with as much favor as she was a year ago. J. P. Sullivan's embodiment of Michael Dwyer does not suffer by comparison with that of William H. Thompson, who created the role, and greater praise could not be given. Frank H. La Rue as William Lacey, William H. Elliott as Major Birr, Lake Martin as Darby Keegan, Fulton Russell, Jr., as Tom Wylde, Etta Baker Martin as Annie Devlin, and the others in the cast put excellent performances to their credit. The play is mounted in a very attractive manner. The Funny Mr. Dooley 8-13.

At Blaney's Theatre Driven from Home, a comedy drama, in four acts, the scenes of which are laid along the Hudson River and in New York city, played to good sized houses 1-6. Patrice, in the leading part, gave a forceful presentation of the character of a girl condemned on evidence all too slight, and was thoroughly appreciated by houses more than ordinarily generous in applause. Walter Wilson gave an excellent rendition of a thankless role as the cruel, self-deceiving father, and Helen Jones as the suffering, but loyal mother, carried the sympathy of the audience with her. The comedy end of the presentation was in the hands of Thomas Norton, who as a "Rube" emulator of Sherlock Holmes evoked much laughter. He was ably assisted in his efforts by Arthur J. Coleman and Lottie Hyde. Under Southern Skies 8-13.

One of the most popular offerings at the Columbia this season was The Eleventh Hour 1-6, and did excellent business. There are plenty of exciting incidents, culminating in a hand-to-hand fight between the hero and the villain. As usual, the plot ends in the triumph of the hero and the downfall of the bad man. The play was well staged and an excellent array of artists portrayed the characters in an admirable manner. A Little Outcast 8-13.

A delegation of 200 members of the local lodge of Elks attended the performance Thursday night at the Newark Theatre.

FREDERIC T. MARSH.

NEW ORLEANS.

King Dodo, presented by a lively and competent co., appeared at the Tulane Jan. 31-6, and did an excellent business during its stay. The co. is practically the same as last year and works most harmoniously together. Richard Golden was a very funny monarch, his make-up splendid and his jokes capital. As the court physician, Arthur Wooley was very satisfactory, and Charles W. Meyers contributed much to the comedy work. Harry Davis, Maud K. Williams, and Isabel Underwood were prominent in the cast. The scenery and chorus were most attractive to the eye and of the best. John Drew 7-13.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Evil Men Do 31-6 to the full seating capacity of the house. The play is all the patrons of the house could ask for and is most satisfactory in its melodramatic effects. Lester Lonergan and Mabel Montgomery played the principal parts well, and Emilie Melville made a big hit as Mrs. Maggie McNulty, the housekeeper. Flo Parker, in the guise of a boy, was pleasing to look upon. Susanne Santje and J. T. Dwyer did the heavy work in their usual effective way. The minor roles were well taken care of. Resurrection 7-13.

Rose Melville, in her success, Sis Hopkins, was a good card at the Crescent 31-6. The story of the play alternates with comedy and pathos, and Miss Melville is afforded many good opportunities, and her character work is splendid. James W. McDuff, Melvina Arment, Elsie Mackay, Catherine Camp, Louis Murrell, and Edward Hume were in the cast. Al. H. Wilson 7-13.

Monte Cristo was put on at the Elysium 31-6, and the stock co. gave a satisfactory performance of this popular play. Alice Treat Hunt, who replaces Rose Mayo as leading lady, appeared in the role of Mercedes. Better opportunities will be afforded Miss Hunt later on to display that dramatic ability which is her's. Walter McCullough as Edmond Dantes made a good impression, and the house seemed to like his work. Hal de Forest was a splendid Noirtier, and in an artistic sense is one of the most attractive personalities in the co. Mabel Pennock and Jos De Stafani were intelligently cast. Herbert Brenon, as Albert, gave a forceful personation and is one of the young men of the co. of whom much is expected. The Danites 7-13.

At the French Opera House Faust was the bill matinee 31, and Les Mousquetires au Convent, at night. Les Noces de Jeannette and La Muette de Portici 3. The attendance is satisfactory.

At the Newcomb a horridly rotten together stock co. put on Life's Mistake 31-6, and the performance was far from satisfactory. The management will endeavor to better conditions next week.

Adelina Patti will give one matinee at the French Opera House 6. The advance sale of seats is large. The prices will range from $2 to $7.50.

J. MARSHALL QUINTERO.

BUFFALO.

Marie Cahill began a three nights' engagement at the Star Theatre Feb. 1, playing Nancy Brown. Miss Cahill is recognized as one of the cleverest women in the big field of musical comedy to-day, and Nancy Brown is the best vehicle for the display of her versatility and talent she has ever had. The comedy is a much superior brand to the general run of musical comedies, and while the plot is very flimsy, there is enough to it to keep the fun moving along at a furious pace for two hours and a half. Miss Cahill is surrounded by a large and capable co, one of the members, Julius Steger, being well known here. He has a role that is particularly suited to his talent and handsome stage presence. Henry Brown was at home in the comedy part of Socrates Pauls, and H. W. Frederick was capital in the part of the Boy of Ballyhoo. George Beban, who was identified with A Trip to Buffalo during the Pan-American season, is seen to excellent advantage. The chorus is large in numbers, good to look upon, and is gorgeously costumed.

Herrmann the Great mystified and entertained good sized audiences at the Teck 1-6. The Lazkys, a clever musical team, add to the attractiveness of the programme.

Shadows of the Great City is a melodrama of excellent quality and greatly pleased large audiences at the Lyceum 1-6. The characters are excellently portrayed by a clever co. Annie Ward Tiffany, who impersonated Biddy Rowan, won instantaneous applause. Frances Meek as Annie Standish and Charlotte Gaunt as her daughter were well received. The villain, Edwin B. Tilton, acquitted himself creditably. Next attraction, The Stain of Guilt.

The new play, On the Bridge at Midnight, drew packed houses at the Academy 1-6. It can be truthfully said that few better shows have occupied the boards at that theatre in some time. The drama is an excellent one, and the large audiences approved of its intense heart interest. George Klimt, who plays an excellent German character, wrote the piece. Next week, When Women Love.

Henry Miller opened three nights' engagement 4 in a new comedy, Man Proposes. The Castle Square Opera co. will commence a two weeks' engagement at the Teck 8.

The members of the John Alden Dramatic Class are rehearsing Arabian Nights, for an early presentation. Members of the Edward Harrigan and Miss New York, Jr., cos. stopped over with us a few days during this week.

P. T. O'CONNOR.

MONTREAL.

Forbes Robertson and Gertrude Elliott opened at the Academy in their production of Hamlet 1 to a big house, and received a warm welcome from the many friends made on their previous visit. Mr. Robertson's portrayal of Hamlet is extremely original, and gives evidence of scholarly care and thought. It was a thoroughly human Hamlet and always interesting. Miss Elliott did excellent work as Ophelia, especial in her mad scene. Aubrey Smith was dignified and convincing as the Ghost. Guy Lane, a good but rather conventional Polonius. Jennie Eustace a capable Queen, and Ernest Cosham a capital first grave digger. The rest of the cast acquitted themselves in a satisfactory manner, and the staging of the play was well in keeping with the performance of the co. Mr. Robertson will repeat his success. The Light that Failed, and produce for the first time the one-act tragedy, The Sacrament of Judas, 4-6.

Tess of the D'Urbervilles, as presented by Rebecca Warren and her co, at Proctor's 4-6, is a performance far above the average and worthy of a much larger patronage than it received. Miss Warren's Tess is at all times earnest and convincing, and in many of her scenes she showed emotional ability of a very high order. W. J. Dean did good work as Alec D'Urberville, Earl Ryder scarcely looked Angel Clare, but his work, especially in the stronger scenes, was good. Peter Lang was a capable Sir John, Clara Reynolds Smith as excellent Mrs. D'Urberville, Lillian Paige gave a strong portrayal of Marion. Olive Thorne and Jenny Dunbar were all that could be desired as the two other Dairymaids. The play was well staged with the scenery, etc., belonging to Mrs. Fiske's original production. The Education of Mr. Pin 8-13.

A capable co. are presenting The Volunteer Organist at the Francais 1-6. George H. Nichols is seen to advantage in the title-role. Howard Sturgis is good as the Minister, and Charles Hasty an excellent Ebbe Utter. Alice Belle Pollock and Carrie Thomas are also deserving of mention.

At the National Francais the popular melodrama, The Black Flag, is the bill. Paul Cazeneuve appears to advantage as Harold Gyldon. Jane Bertin was excellent as the cabin boy, Ned, while good work was done by J. P. Fillon, E. Hamel, and Marguerite Audiot. Cabotins is the bill at the Nouvautes.

W. A. TREMAYNE.

TOLEDO.

At the Valentine Wilton Lackaye disappointed a large audience with his new piece, The Pit. The novel was so interesting that we were led to hope that the drama would be the same, but it was dull and uninteresting from start to finish. Lackaye was the poorest we have seen him, and Miss Oaker in no way filled the requirements of the leading female role. The much heralded pit scene was so ridiculous as to raise a laugh. Ziegfeld's co., headed by Grace Van Studdiford, sang The Red Feather to delighted houses 2, 3. The co. was large and the performance from beginning to end moved with a dash and vim that were refreshing. The principal comedy role, in the hands of James Sullivan, was ably handled. The opera was beautifully staged and gorgeously costumed.

Shadows of a Great City was the Lyceum bill 28-30. It was a clean, wholesome production and acted by a co. of well-known people, including Annie Ward Tiffany, Thomas Meegan, and Russell Bassett. Business good.

Joseph Murphy paid his annual visit Jan. 31-3, with Kerry Gow and Shaun Rhue. It is needless to say that the house was filled at every performance with a typical Murphy audience.

At Burt's The Little Church Around the Corner, a melodrama of the regulation type, pleased good houses 29-30. For Her Children's Sake 31-3 was a cleverly constructed drama with plenty of heart interest and an excellent opportunity for emotional acting, which was admirably done by Beryl Hope. The little Lamont Children deserve special mention. They are a clever pair of stage children.

The Empire opened auspiciously 31 with burlesque. The closing of the Chicago houses has given Toledo a chance to get in the wheel, and from all present indications it is going to be a good move. The Dainty Duchess opened the house for two performances and was followed for the rest of the week by the Vanity Fair Burlesquers. The latter co. proved to be an exceptionally good one, and packed the house for the week. The olio was strong and the burlesque developed some good character acting, noticeably Roger Imhof's Irish impersonation of Casey.

C. M. EDSON.

PORTLAND, ORE.

A single performance of Ibsen's Ghosts Jan. 27 was the principal attraction of the week at the Marquam Grand. The cast included Alberta Gallatin as Mrs. Alving, Charles Bozel as Oswald, Allen Davenport as Pastor Manders, John Ravold as Jacob Engstrand, and Rose Curry as Regina Engstrand. It was an evenly balanced and competent co. The audience was large, intelligent and very attentive. Happy Hooligan was allowed to lower the respect for the drama at the Marquam before two very small houses 25, 26. The principal was anything but "happy," either in action or fitness for the part, and the co., as a whole, were mediocre and uninteresting. The Fatal Wedding 1, 2. Charley's Aunt 3, 4 by the Baker co. Devil's Auction 5, 6.

The Baker co. at their home theatre 24-30 gave a thoroughgoing and rousing performance of The Celebrated Case. Those who remembered the days of their youth and the new generation vied with each other in according commendation upon the sterling qualities of the play. George Alison enacted Jean Renand in fine style, while Esther Lyon gave a magnificent rendition of the emotional role of Jean's wife and daughter. William Bernard was once more at home in the "heavy" part of De Mornay. Mina Gleason, as usual, did fine work as the Chanoinesse, and C. K. Irsler made a hit as De Langly. The only humor of the evening was supplied by William Dills. The Pollard Opera co. will take the place of the home co. during the first week in February with a repertory of nine operas.

Last Rivers at Cordray's 24-27 repeated its success of a year ago, and gave fine large audiences an opportunity to witness clean, wholesome melodrama, presented by a co. well balanced and intelligently cast. Maloney's Wedding is the name of the rollicking farce which closed the week at Cordray's to the usual good business. The show was, in fact, a patchwork of pleasing specialties, in which Lew Nelson, Laura Pierpont, Harry Fantelle and Mande Sutton take a prominent part. Mickey Finn opens 31.

Jessie Moore, soprano, Baldwin and Durrant, and Heath and Excella are the top notchers at the Arcade.

JOHN F. LOGAN.

MILWAUKEE.

James K. Hackett received a very warm welcome from a large audience at the Pabst Jan. 28 when he appeared in The Crown Prince. Mr. Hackett was called before the curtain repeatedly, and finally responded to the calls for a speech with a few well chosen remarks. The support was unusually good. Charlotte Walker, Joseph Brennan, and Minnie Monk being particularly good. The German Stock co. repeated Zapfenstreich 31. Rosemann's Rheinfahrt will be played 3. Thomas' Orchestra appeared 2 for one concert to a crowded house.

Lulu Glaser in Dolly Varden played a return engagement at the Davidson 28-30 to big business. The performance was much appreciated, and the clever and popular star was recalled times without number. The support was excellent in every respect. The Four Cohans returned to the Davidson 31 and drew good houses. The performance thoroughly pleased. The engagement was for two nights. The Sultan of Sulu 4-6. Grace Van Studdiford in Red Feather 7-13.

The Thanhouser co. produced Sporting Life at the Academy 1 before a large house. The performance was enjoyed, and merited the hearty applause that was bestowed upon it. Rip Van Winkle will be the next bill 8-14.

Only a Shop Girl was the attraction at the Bijou 31, and large audiences witnessed the performance, given by a capable co. All the parts were well played, and the piece was admirably staged. The Charity Nurse 7-13.

At the Alhambra a large audience was attracted 31 by the musical comedy, When Reuben Comes to Town. The spectators seemed to enjoy the performance, which was full of bright music and clever comedy. The co. did full justice to the piece, and received well merited applause. Hanlon's Superba 7-13.

CLEVELAND.

Maxine Elliott, supported by a fine co., was seen in Her Own Way at the Euclid Avenue Opera House 1-6. Francis Wilson in Erminie 8-13.

At the Colonial Theatre James K. Hackett pleased large audiences 1-6, appearing in a comedy by George H. Broadhurst, entitled The Crown Prince. It is a pretty, romantic play, and gives Mr. Hackett opportunity to display his ability. Charlotte Walker made the most of the part assigned her, and Minnie Monk gave a fine characterization of the Duchess of Wolverton. The rest of the co. was good, and the staging efficient. This engagement ended the short season of legitimate at the Colonial, which has been leased by Drew and Campbell, who will continue to run vaudeville for the balance of the season, in connection with burlesque at the Star.

Charles Dalton, who has been seen here several seasons in The Sign of the Cross, appeared at the Lyceum Theatre in A Gentleman of France 1-6. Mr. Dalton played the role formerly taken by Kyrle Bellew in a masterly way, and was supported by a clever co. The Heart of Maryland 8-13.

Melodrama was supplanted for a week at the Cleveland Theatre 1-6 by a musical extravaganza, entitled The Smart Set, by a co. of clever colored entertainers, who pleased large audiences. In the organization are such well-known performers as Billy McLain, Tom McIntosh, Ed J. Green, Hattie Hopkins, and Madame Cordelia, assisted by a large and well trained chorus. Rachel Goldstein 8-13.

WILLIAM CRASTON.

OMAHA.

At Boyd's Theatre Inez Forman as Lady Isabel in East Lynne attracted fair audiences Jan. 28, 27. Her support, headed by John Dillon, is adequate. Howard Kyle and a well balanced co. gave a very satisfactory performance of Rosemary 29. While the audience was not large, they were well pleased. Although Rosemary is no novelty in Omaha, A Trip to Chinatown, with Jack Campbell as Welland Strong, was rather a disappointment, the co. not being up to the usual standard. Willard Simms in Pickings from Puck 31, while personally very clever, has neither a good vehicle for his fun nor adequate support, such as you might expect in a first-class theatre. Business, in spite of it being Sunday, was only fair.

Inez Forman in East Lynne played a return engagement to fill open time 1, 2 to light houses. The immediate bookings of Manager Burgess are: Blanche Walsh 4, 5. Walker Whiteside 6. The Convict's Daughter 7. Ottokar Malek 8. Punkin Husker 10.

At Krug's Theatre York State Folks 28-30 met with a hearty reception from average houses. The piece is clean and wholesome, and is well worth seeing. Arthur C. Alston's At the Old Cross Roads co. opened to the usual large Sunday house 31. The action is sufficiently thrilling to satisfy the most exacting, and the co., headed by Eatha Williams, is adequate. The scenic effects were very good. The piece will be followed 4-6 by The King of Detectives. A Romance of Coon Hollow 7. The Fatal Wedding 8-10.

J. R. RINGWALT.

COLUMBUS.

Grace Van Studdiford in Red Feather scored the most emphatic sort of a success. James E. Sullivan shared honors with the star, and the piece was handsomely staged.

E. H. Sothern presented The Proud Prince to excellent business 2, 3. The star's work is what is to be expected of so finished and accomplished an artist. Cecilia Loftus impersonated Perpetua in a most satisfactory way, and the remainder of the cast was all that could be desired.

Winsome Winnie achieved but a fair measure of success 29.

Hello, Bill did well at the Grand 28-30. The ever popular Superba was the bill 1-3.

A Ragged Hero 28-30 and Rachel Goldstein 1-3 fared well at the High Street.

The Empire Stock co. made a great success of The Man from Mexico the week of 1-6.

W. W. PROSSER.

TO CORRESPONDENTS.

As Monday, Feb. 22, Washington's Birthday, is a legal holiday, it will be necessary for THE MIRROR *to go to press earlier than usual on the number to bear date of Feb. 27. Correspondents, therefore, are hereby notified that their letters for that number should be mailed 24 hours earlier than is customary, and that they must reach* THE MIRROR *office not later than Thursday afternoon, Feb. 18.*

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Payton Sisters' Comedy co. Jan. 28-30. Plays: In Utah, Little Alabama, A Man of Mystery; pleased large houses.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Captain Jack Crawford 28; highly entertained large audience. Rose Melville in Sis Hopkins 29 pleased large business. Powhatan (local) 1. Al. Wilson 3. Helen Grantley 4. The Runaways 6.

BIRMINGHAM.—BIJOU THEATRE (Ed E. Williams, mgr.): Wells-Dunne-Harlan co. in A Contented Woman 1-6; crowded houses; excellent production. The Lighthouse by the Sea 8-13.——ITEMS: Bessie Glantz joined the Wells-Dunne-Harlan Musical Comedy co. here 1.—The new asbestos curtain was put in service on 3 and works splendidly.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Creatore's Band Jan. 27; excellent performance to very large audience. Rose Melville 28; fair business. The Gay Mr. Goldstein 30 to poor business. Payton Sisters in The Man of Mysteries 1; large, pleased audience. Utah 2. Little Alabama 3. The Runaways 8.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Peyton Sisters Jan. 25-27; satisfied fair business. Plays: A Man of Mystery, Utah, Little Alabama, Cabin with Open Door, A Quaker Wedding. Creatore 28, 29; delighted good houses. Rose Melville in Sis Hopkins 30; play entirely satisfactory; business good.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Gay Mr. Goldstein 1; good business; fair performance.

HUNTSVILLE.—OPERA HOUSE (Thomas P. Littlejohn, mgr.): Jesse James 2; large business; pleased.

SHEFFIELD. — MEYER'S OPERA HOUSE (Thomas P. Littlejohn, lessee): Jesse James 3.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Circumstancial Evidence Jan. 25; fair business; excellent co. Head Waiters 26; good house; fine performance. Denman Thompson in The Old Homestead 6. Convict Stripes 10.——ITEM: New Santa Rita Hotel, just completed, and the swellest in the Territory, will open doors to public 1 with imposing ceremonies. It will be a day of celebration in Tucson.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Grau Opera co. Jan. 27, 28 presented Wizard of Nile, Isle of Champagne; large business; satisfactory performances. Tollson's Stock co. 1-4 opened in Carolina Folks; good performance to S. R. O. Spotless Town 5. Tollson Stock co. 6. Across the Desert 8. A Country Kid 9. Katherine Willard 10. Harry Beresford 11. When Knighthood Was in Flower 12. Wizard of Oz 13. Holden Comedy co. 15-17. Sweet Clover 18. Weary Willie Walker 20. Uncle Josh Spruceby 22. Tim Murphy 23. Rose Coghlan 24. Headwaiters 25. Al. H. Wilson 26. Irving French co. 29, March 1. Runaways 2. Woods and Briggs 3-5. Marie Fontain co. 7-11. Florodora 12. Lost River 15. Andrew Robson 16.

FORT SMITH.—GRAND OPERA HOUSE (Edward S. Stahle, mgr.): Grau Opera co. in The Wizard of the Nile and El Capitan Jan. 25, 26; good performance to fair business. A Country Kid 2. Hobson 3. Spotless Town 6. Frank James 9. The Professor's Love Story 10. Wizard of Oz 12. Irving-French co. 18-20. The Telephone Girl 24. Marie Fountaine 25-27. Albert Taylor 29-March 3. Where Is Cobb 4. Middletown Stock co. 7-9. Floyd-Briggs co. 10-12. Tolson Stock co. 14-19.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Earl of Pawtucket Jan. 27; big house and highly pleased audience. Grau Opera co. in El Capitan 29; good house; pleased audience; good co. Holden Comedy co. 1-6 opened to S. R. O. Tower Behind the Throne 8. Minister's Son 10. When Knighthood Was in Flower 11. Harry Beresford 12.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, mgr.): Grau's El Capitan Jan. 23 pleased good house. A Breezy Time 28; fair co.; poor house. A Country Kid 30 pleased capacity.——ITEM: On account of crowded condition of town, Opera House will be used shortly for business purposes. This leaves a good theatrical town without an opera house.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Warde and James Jan. 25-30 in Alexander the Great, Othello, Macbeth, and Julius Caesar to full houses for the week; fair support. Fourth Symphony Concert 29; fair attendance. Richard Carvel 4-6. The Old Homestead 8-10. Madame Blauvelt 23.——BURBANK THEATRE (Oliver Morosco, lessee): The Nell co. 24-30 did well with The Holy City; good houses. Pudd'nhead Wilson 31-6.——GRAND OPERA HOUSE (Clarence Drown, mgr.): Down by the Sea 24-27 thrilled many. Georgia Minstrels 28-30; splendid performance to filled houses. In Convict Stripes 31-6. The Little Outcast 7-13.——CASINO THEATRE (J. E. Waldeck, mgr.): Whirl-I-Gig 24-30; packed house nightly. Same bill in conjunction with The Royal Family 31-6.——ITEMS: Friends of Len Behymer, treasurer of the Mason, are sympathizing with him in the death of his mother, who lived in Shelbyville, Ill.—A grand benefit performance for the Bell Sanitarium, of Denver, is to be given in the Mason on Feb. 12. James Neill and Oliver Morosco have charge, and a very elaborate programme is prepared.—During the past week the many friends of Frederick Warde and Miss Warde have kept them busy attending receptions and luncheons. They have made many warm friends in this city, who are always loath to have them depart.

SAN JOSE.—VICTORY THEATRE (Oliver Morosco, mgr.): Fatal Wedding Jan. 24, 25; fair co.; poor business. Mrs. Langtry 27; good production and business. Lost River 30. Mahara's Minstrels 31, 1. David Harum 4. Warde and James 6. Chinese Honeymoon 11, 12. Murray and Mack 15, 16.——GARDEN THEATRE (Stanley Ross, mgr.): In Convict Stripes 22, 23; fair co.; poor business. Richard Carvel 26, 27; fine co.; fair business. A Little Outcast 28-31. Sandy Bottom 3-6. Sun's Minstrels 7. Eternal City 10. Devil's Auction 12. Down by the Sea 14.——ITEM: Victory Theatre, under its new manager, Oliver Morosco, is making several improvements.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Pollard's Lilliputian Opera co. Jan. 21-24. Operas: The Geisha, American Millionaire, Belle of New York, The Gayety Girl; pleased good audiences. Richard Carvel 27; fair co.; large house. In Convict's Stripes 30; poor co. to small house. Lillie Langtry in Mrs. Deering's Divorce 29. Sun's Minstrels 30. Zeb and Zarrow 31. James and Warde in Alexander the Great 1.

NAPA.—OPERA HOUSE (E. F. Hogan, mgr.): Little Outcast Jan. 18; good attraction and house. Blunkall Stock co. 21-23. Plays: Captain Impudence, Shamus O'Brien, Not Guilty; pleased fair houses. Midnight Express 25 pleased small house. Sun's Minstrels 4. Rusco and Holland's Minstrels 12. A Night on Broadway 18.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Mrs. Langtry in Mrs. Deering's Divorce and The Degenerates Jan. 25, 26; commendable production to fine business. Richard Carvel 29, 30; performance very satisfactory and attendance large. David Harum 31-3. Warde and James 4, 5. Sun's Minstrels 6. Sandy Bottom 7.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Edward Morgan in The Eternal City Jan. 20; excellent co. and performance; capacity. David Harum 21; good co.; large house. Warde and James in Alexander the Great 23; fine co.; two good performances to S. R. O.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Pollard's Lilliputian Opera co. Jan. 25-27; fair houses; excellent performances. One Night in June 5. Wedeman's Big Show 8-13.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): The Fatal Wedding Jan. 27; good co.; appreciative audience. Sun's Minstrels 3.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Murray and Mack in A Night on Broadway Jan. 30.

COLORADO.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, mgr.): Georgia Minstrels Jan. 16; good performance to good business. Paul Gilmore 21; one of best attractions of season to light patronage. Old Jed Prouty 26; good co. and performance to very light attendance. U. T. C. 4. Ward's Minstrels 9. Howard Kyle 11.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Ogden's Vaudeville co. Jan. 26; small business. Stetson's U. T. C. 30; matinee and evening; good business. Orpheum Show 1; fine business; excellent co. Hearts of Oak 6.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Old Jed Prouty Jan. 28; fair house; even co. and performance. The Girl With the Green Eyes 1; good business; very good co., but medium show.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): David Harum 10.——AUDITORIUM (J. Bower, mgr.): Schuman Concert co. 8.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Old Jed Prouty Jan. 30; poor co.; small house. Hot Old Time 6. Eight Bells 7. Alphonse and Gaston 18. Kathryne Kidder 19.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): New South Jubilee co. Jan. 29; good co. and business. Schuman's Opera co. 4.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, mgr.): Aubrey Stock co. Jan. 25-30; good business. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, The Fire Patrol, Lost in New York, We 'Uns of Tennessee, For Love of a Woman, A Kentucky Romance, Money Mad, Deacon Brodie, A Child of Fortune, Philadelphia Orchestra 1. William Faversham 2. Kate Claxton in The Two Orphans 3. A Break for Liberty 5. Jefferson De Angelis 6.——LYCEUM THEATRE (Daniel Humphries, mgr.): A Desperate Chance 28-30; good business. Too Proud to Beg 1-3; large audiences. The Child Slaves of New York 4-6. New Fast Mail 8-10.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Although house was practically sold out for three performances Jan. 29, 30, Maude Adams was forced to cancel engagement on account of illness; later booking. Henry Miller offered 2 for the first time on any stage a comedy in four acts by Ernest Denny, an Englishman. Man Proposes is the title of the somewhat commonplace and frequently stupid comedy. The audience was large and friendly and gave Mr. Miller so many calls at the close of Act II that he came before the footlights and made a short speech. Mr. Miller's role in his new venture differs considerably from the roles in romantic drama in which he has appeared here in recent years, but he acted with his usual force, and in Act III, the one really good scene of the farce, he proved to his admirers that he had lost none of that power and virility shown in his earlier successes. The story tells of one Lord Wykeham, an Englishman, and big hearted good fellow, who has come into his title by the death of a distant relative. He comes to Wykeham village under his former name, Dr. Leigh. Wykeham villagers do not know him and the gossips tell wild tales of the new Lord to Dr. Leigh's face. This supplies much of the humor of the play. The hero meets Esther, the village doctor's charming neice, falls in love with her, and resolves to stay and look out for his reputation. Dr. Leigh becomes the assistant of Dr. Grayburn, and when Esther comes home from a visit to London, he learns, when he tells her of his love, that she has become engaged to Lord Wykeham. The person thus masquerading is a younger brother of the real lord, a scapegrace. Then the true Lord Wykeham goes to London to expose the impostor, and the scene in which he discovers his brother's deceit is one that will save the play, if anything will. Of course, in the end, Esther discovers Ken's character and marries Lord Wykeham. Dorothy Hammond as Esther supported Mr. Miller admirably, while H. Hassard Short shared the honors with Mr. Miller, playing the bad brother excellent. The Wykeham sewing society caused much merriment, though the members were caricatures, not characters. Mary Mannering in Harriet'a Honeymoon 3; one of the largest and smartest gatherings of season. William Collier (premier) in Clyde Fitch's new play, The Dictator, 4, 5. A Country Girl 6. Parsifal 8. Buster Brown 9. Glittering Gloria 11-13. Prince of Pilsen 18. Eagle Minstrels (amateur) 16. Ezra Kendall 19, 20. Sacred Concert 21. Chinese Honeymoon 22. Earl of Pawtucket 24. Herrmann 25. De Wolf Hopper 27.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): Her Marriage Vow 1-3; good business. The Darkest Hour 4-6. Robert Emmet 8-10. Joe Welch 11-13. The White Slave 15-17. The Child Slave 18-20. Zaza 22-24. Queen of White Slaves 25-27.——ITEMS: William Collier was put forward 4 at the Hyperion in a new three-act farce by Richard Harding Davis, called The Dictator. The play concerns a wealthy American, fleeing to escape arrest, who assumes a title. A republic in a state of revolution adds humor. Plenty of up to date slang and New York life are in the piece. Mr. Collier did some fine work and had good support. New Haven people voted the new vehicle a success.—Mr. Bunnell has kindly donated theatre for St. Aloysius' benefit 21. He is making additional safeguards against fire at the Hyperion. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Richard Mansfield Jan. 29 again displayed his versatility when, despite a fierce storm, he presented his new play, Old Heidelberg, to an overflowing house, in which he plays the part of the Prince, a character entirely unlike any of his others. The production was superb in acting and settings. The Rogers Brothers in London 30 to capacity; general satisfaction, although co. was not as good or the chorus as comely as usual. Shepard's Moving Pictures drew fair houses 1-3. Mary Mannering 4, A Country Girl 5. Dramatic production of Parsifal 6. Buster Brown 10. Mildred Holland 11, 12.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Rose Hill Folly co. presented a very good bill, 28-30, of burlesque and comedy sketches that received good patronage. Trans-Atlantic Burlesquers 1-3 in a varied and taking bill were well received. To Be Buried Alive 4-6. Bon Ton Burlesquers 8-10. Queen of the White Slaves 11-13. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Sky Farm Jan. 28-30 had a most successful engagement, and the well balanced cast gave excellent performances of an unstereotyped country play. The Darkest Hour 1-3 contained rather more comedy than most similar dramas and was on that account more acceptable. Charles A. Gardner's role got much applause. The unexplainable charm of Nell Burgess' County Fair served to draw crowds on the occasion of its reappearance 4-6; pleased crowds, too. To Be Buried Alive (a yellow journalish title) 8-10.——ITEM: Players who have dodged engines and narrowly escaped the trains on Bridgeport's apology for a railroad station for many years will be pleased to learn that the elevated tracks went into active commission 31, and past dangers will not be repeated. Within a year the stone towered new station will be in use. W. P. HOPKINS.

MERIDEN. — THEATRE (Jackson and Reed, lessees and mgrs.): Under Southern Skies Jan. 30; matinee and evening to S. R. O.; pleased. Garside, Condit and Mack co. 1-6, presenting first half of week: Forgiven, Poor of New York, Courier to the Czar, and Two Orphans; good business. Andrew Mack 9.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Rogers Brothers in London pleased one of largest audiences of season Jan. 28. Waterburians (local) 29, 30; full houses. Mary Mannering 2; large audience. Her Marriage Vow 5, 6. The White Mahatma 8-13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Under Southern Skies Jan. 29; very large and enthusiastic audience. Human Hearts 3 pleased audience of over 1,000 people. Corse Payton's Stock co. 8-13.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): May Fiske ended week of very good business Jan. 25-30; houses crowded toward last of week; co. one of best at popular prices. A Country Girl 8-13.

MIDDLETOWN. — THE MIDDLESEX (Henry Engel, mgr.): Bennett-Moulton co. 1-6; large audiences; good satisfaction. Parsifal 9. Dare Devil Dorothy 10. Winchester 18. Girls Will Be Girls 19.

NEW BRITAIN.—ROSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Rogers Brothers in London Jan. 29 pleased S. R. O. Bennett-Moulton co. 8-13.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Helen Grantley in In the Palace of the King 3. Al. H. Wilson in The Prince of Tatters 4.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): William H. Crane in The Spenders Jan. 27; excellent performance and business. Jefferson De Angelis in The Toreador 28 pleased good house. West's Minstrels 29; good performance; fair business. A Prince of Tatters 30; well received by good house. Edward Baxter Perry, pianist, 1 pleased large audience. Sadie Martinot 2. The Runaways 4. In the Palace of the King 9. Elks' Minstrels (local) 12. Florodora 13. Lily and the Prince 20. King Dodo 28. Haverly's Minstrels 27. The Storks 29.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): Jefferson De Angelis in The Toreador Jan. 29, 30; fairly good performance to fair business. Hon. George R. Wendling, lecture, 1. Earl of Pawtucket 2, 3; excellent co.; fair receipts. Sadie Martinot in His Excellency, the Governor, 4, 5. John Drew in Second in Command 6. Adelina Patti 8.——BIJOU (Jake Wells, gen. mgr.): For Her Sake 1-6; fair co. and receipts. Wells-Dunne-Harlan co. in A Contented Woman 8-13.

WAYCROSS.—BAILEY THEATRE (L. E. Gortatowsky, mgr.): Helen May Butler's Female Band Jan. 23; good business. Gay Mr. Goldstein 25; good house; fair performance. Romeo and Juliet 27; poor house and performance. National Stock co. 28-30; fair performances to good business. Kersand's Minstrels 12. Robert Downing 15. Peck's Bad Boy 18. The Lily and the Prince 23.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Sadie Martinot in His Excellency, the Governor, Jan. 27; poor business; fair performance. Al. H. Wilson in The Prince of Tatters 28 pleased good sized audience. Homer Davenport, lecture, 29. West's Minstrels 30; fair business. Ferguson Stock co. 1-5. The Runaways 2; capable co.; big business; delighted audience.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Paige Comedy co. Jan. 25-30 in A Fight for a Fortune, The Little Waif, Rip Van Winkle, The Silver Dagger, Our German-American Cousin, A Country Boy, A Double Life; crowded houses; fine performances. Deestreet Sisule (local) 2. Sadie Martinot 3. The Runaways 5. In the Palace of the King 8. The Payton Sisters 9-13.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Al. Wilson Jan. 27, pleasing performance to good house. The Knowles 28-30 delighted good business. The Runaways 1; excellent attraction; S. R. O. West's Minstrels 2 pleased well filled house. Kersand's Minstrels 9. F. Harrison Cummings 11. Florodora 12. Mabel Paige 15-20.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Speshon, cartoonist, Jan. 29; small, pleased audience. The Misses Dew 29, small, pleased audience. Sadie Martinot in His Excellency, the Governor, 1; good co.; very large, pleased audience. The Four Pickerts, at popular prices, 8-10. In the Palace of the King 12.

ALBANY.—SALE-DAVIS OPERA HOUSE (O. C. and L. E. Gortatowsky, mgrs.): Gay Mr. Goldstein Jan. 26; good co.; poor play. Homer Davenport, lecture, 30 pleased small house. Pickert's Vaudeville 4-6. In the Palace of the King 11. Ladies' Minstrels (local) 16.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): Gay Mr. Goldstein Jan. 28; poor house; good co. Concert by Ithaca Conservatory of Music 25.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): For Her Sake 8. King Dodo 25. Haverly's Minstrels 26. Payton Sisters 29.

IDAHO.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): 'Way Down East Jan. 27; S. R. O. at advanced prices. Redmond Repertoire co. (return) 28-31. Plays: A Wife's Jealousy, Miss Hersey from Jersey, Escape from Sing Sing, and Dad's Girl. Davy Crockett; fine co.; crowded houses. Paul Gilmore in The Mummy and the Humming Bird 2.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): 'Way Down East Jan. 25, 26; good business; splendid production. Marie Heath in For Mother's Sake 30; business and play satisfactory. Paul Gilmore 3.——RAYMOND OPERA HOUSE (M. H. McMinn, mgr.): The Wild Irish Woman 24-30 opened with full house; rest of week light. Dark 1-6.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Olympia Opera co. in Said Pasha Jan. 30; good co.; pleased capacity. Marie Wainwright in Twelfth Night 4. Bostonians 10.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): An Eye on Hubby Jan. 23; good house and performance. Beaty Brothers 29, 30; first-class performance to big business.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Sweet Clover Jan. 27; fine co. and performance; good house. The Cavalier 29; performance excellent; medium house. Arizona 30; good co.; excellent business. Just Struck Town 31; big Sunday night house; pleased. The Wizard of Oz 3. Mrs. Leslie Carter 4. Quincy Adams Sawyer 6, The Two Sisters 7. Rudolph and Adolph 8. The Silver Slipper 9. Mrs. Fiske 13. Willie Collier 15. Mr. Jolly of Joliet 16. Hello, Bill 21. On the Frontier 27. Foxy Grandpa 28.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): The Wizard of Oz Jan. 27; very good business, considering weather. Quinlan and Wall's Minstrels 29; very good entertainment to light house. Quincy Adams Sawyer 30 filled nearly every seat; excellent co. High Rollers Extravaganza co. packed balcony and gallery 1. 'Way Down East 6.——MEMORIAL HALL SOLDIERS' HOME (Walter Kelly, mgr.): Satania 1 canceled.——ITEM: J. M. Free, advance agent High Rollers, joined co. here. Co. will lay off next week in Chicago, on account of the Trocadero, where they were booked, being closed.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Sweet Clover Jan. 25; small audience. The Cavalier 26; good co.; poor business. A Run on the Bank 27; fair house. Charles B. Hanford in Richard the III 28; capable co.; small house. The Lighthouse by the Sea 30 pleased good house. Barlow's Minstrels 31; good business. John Drew 1. High Rollers 2. Lulu Glaser 3. Mason and Mason 5. The Silver Slipper 6, 7. Mrs. Fiske 8. Smart Set 9. Quincy Adams Sawyer 10. Two Sisters 12. Isle of Spice (return) 13. Mr. Jolly of Joliet 14. William H. Crane 17.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): The Cavalier Jan. 23; good co.; fair house. Grace Hayward co. 25-30. Plays: Graustark, Galley Slave, The Favorite Son, Belle of Richmond, Woman Against Woman, The Boudman; co. good; large attendance. Happy Hooligan 1; good co. and business. Frank James 4. Two Merry Tramps 6. Columbus Stock co. 8-10. Weber and Fields' Pousse Cafe 11. Modern Woodmen, lecture, 12. The Minister's Son 13. When Knighthood Was in Flower 16. A Run on the Bank 18. Little Homestead 20.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Prince of Pilsen Jan. 25; packed house in worst blizzard of ten years; excellent co. A Son of Rest 27; excellent attraction. Sweet Clover 30; beautiful piece; good co.; big houses. The Silver Slipper 31; full house well pleased. Rudolph and Adolph 1. Tim Murphy in A Man from Missouri 2. A Trip to Chinatown 6. A Run on the Bank 7. Isabelle Irving in The Crisis 13. John Griffith 22. Si Plunkard 26. Too Poor to Beg 27. When Knighthood Was in Flower 29.

QUINCY. — EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): The Prince of Pilsen Jan. 28 delighted very large and appreciative audience; receipts $1,200. Barlow Minstrels 30, matinee and evening, to good houses; co. good. Rudolph and Adolph 2. Mrs. Leslie Carter 3. A Run on the Bank 4. Dolly Varden 6 canceled. The Silver Slipper 8. The Girl With the Green Eyes 9. Between the Acts (local) 12. Just Struck Town 13. Quincy Adams Sawyer 15. Yon Yonson 19. Mrs. Fiske 20.

OTTAWA.—FARRELL'S THEATRE (J. B. Farrell, mgr.): Smart Set Jan. 30; large and pleased audience. Davidson Stock co. 1-6. Shipp's Indoor Circus 8-13. Joseph Murphy 12. Foxy Grandpa 16. Mr. Jolly of Joliet 20. Rudolph and Adolph 22.——ITEM: Harry West, an actor of Chicago, who shot and killed John C. Walsch in this city on the night of Dec. 13, was sentenced 3 to serve twenty years in the penitentiary.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Arizona Jan. 29; drew fine house and pleased. Wizard of Oz 2; many turned away; receipts $1,108. Rudolph and Adolph 6. Quinlan and Wall's Minstrels 8. Silver Slipper 10. Mrs. Fiske in Mary of Magdala 15. Her Fatal Sin 16. Barney Gilmore in Kidnapped in New York 17. Mabel McKinley Concert co. 22, 23. J. H. Stoddart in The Bonnie Brier Bush 25. Creatore's Band 27. The County Fair March 1.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Sweet Clover Jan. 22; good production and house. Two Merry Tramps 27; fair co. and audience. Quincy Adams Sawyer 29; one of largest houses this season; best of satisfaction. Legally Dead 4. Caught in the Web 5. The Two Sisters 11. New England Folks 13. A Gambler's Daughter 16. Hans Hanson 17. French Folly Burlesquers 29. Si Plunkard 22. Woman Against Woman 23. At Pike's Peak 27.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Silver Slipper Jan. 25; large house; failed to please. A Devil's Lane 26; small house; unsatisfactory. James K. Hackett in The Crown Prince 27 pleased good house. Howard Kyle in Rosemary 28; fair house. Charles B. Hanford in The Taming of the Shrew 30 pleased fair house. Arizona 1. The Two Sisters 2. Gorton's Minstrels 4. William Owen 5. York State Folks 6. Side Tracked 8.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Yankee Consul Jan. 25; warmly received by large audience. The Cavalier 28; co. good to small house. Lighthouse by the Sea 29; delighted topheavy house. Gideon's Minstrels 30. Quincy Adams Sawyer 2. High Rollers 3. Silver Slipper 4. The Two Sisters 8. Mrs. Fiske 9. Iroquois Club Minstrels 10. 'Way Down East 13.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): Howard Kyle in Rosemary Jan. 27; performance good; house light. Charles B. Hanford in The Taming of the Shrew 29; excellent; fair house. Under Two Flags 2 canceled. Foxy Grandpa 3. Arizona 4. Joseph Murphy 13. Charles Richman in Captain Barrington 15. Mr. Jolly of Joliet 23.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Davison's Stock co. Jan. 25-30. Plays: The Westerner, The Silver King, Parson Jim, Just Before Dawn, The Banker's Daughter, Possum Ridge, Jack the Giant Killer; gave satisfaction; business poor. Arizona 2. Two Sisters 4. Just Struck Town 6. Her Fatal Sin 15. Foxy Grandpa 20.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): A Run on the Bank Jan. 28; light house; poor performance. Wizard of Oz 1; S. R. O.; fine co. Just Struck Town 2. The High Rollers 3. Dodge and Bowman 10, 11. Happy Hooligan 9. Quincy Adams Sawyer 19.——ITEM: Local lodge of Elks go to Galesburg 4 to install a new lodge there, which starts out with a membership of ninety.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Lulu Glaser in Dolly Varden Jan. 26; S. R. O.; well pleased. The Little Christian 30; small house. A Run on the Bank 31; well received by good house. The Cavalier 1; good production; small house. Charles B. Hanford 2. Sam T. Jack's Burlesque co. 3. York State Folks (return) 5.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): A Run on the Bank Jan. 25 pleased fair business. Sweet Clover 26, business and performance good. The Wizard of Oz 30; big business, good performance. Just Struck Town 1. Quincy Adams Sawyer 5. The Two Sisters 6. Rudolph and Adolph 9.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): Man to Man Jan. 29; light business; fair co. Happy Hooligan 2; one of largest audiences of season enjoyed attraction immensely. Jack Hoeffler's Show 8-13. When Knighthood Was in Flower 20.

BEARDSTOWN.—GRAND OPERA HOUSE (M. H. Harris, mgr.): A Run on the Bank Jan. 26; very good co.; poor house. Midnight on the Bowery 30 failed to appear. Hans Hanson 2; good co. and house. Quincy Adams Sawyer 11. 'Way Down East 19.

MATTOON.—THEATRE (Charles Hogen, mgr.): Rev. E. A. Broadman, lecture on Shakespeare, Jan. 25 pleased good house. Quincy Adams Sawyer 28; delighted good business. Legally Dead 30 pleased fair house.

CHAMPAIGN.—WALKER OPERA HOUSE (O. F. Hamilton, mgr.): Arizona Jan. 27; good business. Wizard of Oz 28 delighted packed house. Foxy Grandpa 29 pleased good house. Quinlan and Wall's Minstrels 30; two good performances.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): John Griffith in Macbeth Jan. 25 pleased good business. The Smart Set 29; fair business and satisfaction. Foxy Grandpa 17. Mr. Jolly of Joliet 19. Royal Lilliputians 20.

OLNEY.—HYATT'S OPERA HOUSE (A. Herrall, mgr.): Just Struck Town Jan. 26; fair performance; poor business. Jack Hoeffler's Show 28-30; fair co.; poor business. Two Merry Tramps 11. Mendelssohn Quartette 16. The Missouri Girl 17.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): John Griffith in Macbeth Jan. 28; fair business and performance. Arizona 31; packed house; excellent satisfaction. Quinlan and Wall's Minstrels 2. Quincy Adams Sawyer 4.

JACKSONVILLE.—GRAND OPERA HOUSE (Emmerson and Edds, lessees; G. P. Ross, res. mgr.): The Cavalier Jan. 27; fair house and performance. Sweet Clover 29; delightful performance; small audience. Lulu Glaser 4 canceled.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): William Owen in When Louis XI Was King Jan. 30; good house; artistic performance. King Ping Pong 2, 3. Hammond Stock co. 8-13.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Quincy Adams Sawyer Jan. 27; large house; pleased. Georgia Camp Meeting Jan. 28; fair house and co. 'Way Down East 12.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, mgr.): Quincy Adams Sawyer Jan. 26; good business; excellent performance. 'Way Down East 16. Hans Hanson 23.

MARSHALL.—PYTHIAN THEATRE (Janney and Covert, mgrs.): Two Merry Tramps Jan. 28 pleased good house. Eller's Ten Nights in a Bar Room 2; fair performance and house. Caught in the Web 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Hearts of Oak Jan. 25 pleased fair business. The Two Sisters 3.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Legally Dead Jan. 29 pleased light attendance.

PONTIAC.—FOLK'S OPERA HOUSE (R. D. Folks, mgr.): New England Folks Jan. 30; fair performance; good house.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): A Run on the Bank 2; fair business; pleased.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): A Gentleman of France Jan. 27; capably presented by excellent co. to light business. A Son of Rest 28; fair audience; generous in applause. The Silver Slipper 30; faced two large audiences, but failed to give general satisfaction. The Tenderfoot 1; excellent patronage. Superba 5. The Isle of Spice 8. John Griffith in Macbeth 9. Mary Mannering 16. The Earl of Pawtucket 17. The Heart of Maryland 23. Under Southern Skies 25. Holty Toity 26.——THE GRAND (E. L. Kinneman, mgr.): Si Plunkard 30; 19th visit here; greeted by two crowded houses. A Thoroughbred Tramp 1; capably presented to two fair audiences and pleased. Peck's Bad Boy 3. Shore Acres 6. Down and Up 10. The Village Grocer 15. Miss New York, Jr. 19. Quinlan and Wall's Minstrels 20.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): From Rags to Riches Jan. 27 pleased good business. Josslyn's Congress of Nations 28 pleased fair business. Elwood Glee Club 30 to capacity. Congress of Nations (return) 31; good business. The Silver Slipper 1; excellent attraction; good business. Si Plunkard 4. The Iron Mask 11. For Hearth and Home 15. Near the Throne 17. Arizona 18. Rebecca Warren in Tess of the D'Urbervilles 20. On Circus Day 23. Under Southern Skies 27. Johnstown Flood March 1. Trinity Chimes 5. Over Niagara Falls 7. Eben Holden 9. Cleveland Minstrels 12. For Her Children's Sake 14.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Lily and the Prince Jan. 25; good co. to small house. Watson's Orientals (return) 26; small house. Just Struck Town 27; fair house; pleased. Zazell and Vernon's Comedians 29, 30; pleased medium houses. Ben Hur 1-6. Black Patti Troubadours 8. Silver Slipper 9. Arizona 10. Mrs. Fiske in Hedda Gabler 11. Quinlan and Wall's Minstrels 12. Si Plunkard 13. Anna Held 15. William H. Crane in The Spenders 16. King of Detectives 17. York State Folks 18. Mary Mannering 19. Two Sisters 20.

SOUTH BEND.—OLIV

capacities. Zazell and Vernon's Comedians 4. Wilbur Mack company 8-13. John Griffith 17. A Hand-some Cabman 24. Rogers and Young Stock co. 28-March 5.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Rodney Stock co. Jan. 25-27 presented In Convict's Stripes, A Southern Gentleman, The Ohio Kid; good business; fair satisfaction. Night Before Christmas 3; small audience; good performance. Shore Acres 5. Sam T. Jack's Burlesquers 11.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): The Girl from 'Frisco Jan. 30; matinee and night; fair business; performance poor. A Ragged Hero 2; excellent performance to good business. The Tenderfoot 3; excellent satisfaction to S. R. O.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Zazell-Vernon Comedians Jan. 27, 28; poor business; performance very good. Elks' Minstrels 1, 2; good business and performance. Way Down East 8. Quinlan and Wall's Minstrels 14.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Shore Acres Jan. 21; good co.; fair house. John Griffith 1 canceled. The Night Before Christmas 2; excellent co.; fair house. The Setting Sun (local) 3. Four Cohans 5.

RAMMOND.—TOWLE OPERA HOUSE (J. Wingfield, mgr.): The Lodgeman's Mother-in-Law Jan. 30; large house; fair performance. Foxy Grandpa 31; small house; very good co. Arizona 7. Hoity-Toity 14. Trinity Chimes 21. The Gambler's Daughter 28.

HUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. S. Wyne, mgr.): Foxy Grandpa Jan. 25; fair business. 81 Plunkard 28; good house. A Son of Rest 29 delighted packed house. Peck's Bad Boy 30; moderate business.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Peck's Bad Boy Jan. 26; good performance. Colonial Moving Pictures 1. 'Way Down East 4. 81 Plunkard 10. Down and Up 29. Johnstown Flood 23.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): 'Way Down East Jan. 26; good business; pleased. Man to Man 3. Slayton Jubilee Singers 10. John Griffith in Macbeth 15. Mrs. Wiggs of the Cabbage Patch 19.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Rodney Stock co. Jan. 28-30 in In Convict's Stripes, A Southern Gentleman, The Ohio Kid to good business; co. good. Legally Dead 15.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): 81 Plunkard 1; excellently given to S. R. O.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. V. Heineman, mgr.): John Griffith in Macbeth Jan. 30 pleased capacity. Mr. Jolly of Joliet 29.

LAFAYETTE.—GRAND OPERA HOUSE (Max Burs, mgr.): The Tenderfoot Jan. 30; well pleased audience. Ferris-Hayward co. 1-6.

HUNTINGTON.—HARTER'S OPERA HOUSE (Edward Harter, mgr.): Elks' Minstrels (local) Jan. 28, 29; large business; good satisfaction.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Down and Up Feb. 4. French Spy 9. Hottest Coon in Dixie 18.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Star Concert co. 3; crowded house; good co.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (E. W. Chadwell, mgr.): Millionaire Tramp Jan. 29; good co. and house. Carmen 1. Leroy Stock co. 4-6. Irving French 8-10.

DURANT.—WILSON'S OPERA HOUSE (J. L. Wilson, mgr.): May Stewart in A Sculptor's Dream Jan. 29; fair performance and business. Irving French co. 4-6.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): May Steward in A Sculptor's Dream Jan. 27; fair co.; poor business. A Breezy Time 28.

ARDMORE.—ROBINSON'S OPERA HOUSE (John F. Robinson, mgr.): Professor's Love Story Jan. 26; pleasing; deserved better house. Minister's Son 3.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Elsworth, mgr.): Over Niagara Falls Jan. 30; light business; satisfaction. The Cavalier 4. Prince of Pilsen 5 canceled. David Harum 8.——ITEMS: Manager I. L. Stuart, of Olympic, at Hampton attended performance of Over Niagara Falls 30.—Beth Meservey, until recently manager of Midland Theatre, at Fort Dodge, went East 29 to accept a position in a managerial capacity with a big theatrical concern.—Winona, Minn., is to have a new vaudeville theatre, and will be a part of what is known as the Bijou Circuit. The other towns on the circuit will be Oshkosh, Stillwater, St. Paul, Minneapolis, Duluth and Winnipeg.—A syndicate of capitalists have just announced a $50,000 opera house will be erected at Waterloo the coming season. The new house will seat 2,000, be fire proof and have three balconies. — Hickman's Comedians closed at Boone 29 after a very disastrous financial season.—The Opera House at Nevada has been closed by the city council, pending the repair of the structure in accordance with plans outlined by the council.—Fire destroyed the Mallory Opera House at Charlton 27, entailing loss of $50,000.—A managerial convention was held in the lobby of the Metropolitan 30, where all phases of the show business were discussed by Manager Elsworth, of the Metropolitan; Manager Stuart, of the Olympic, of Hampton; Manager Barrett, of Over Niagara Falls co.; Business-Manager Eades, of the Cavalier co., and Business-Manager Hayes, of the David Harum co.—Manager George H. Gilman, of the Wisner Opera House, at Eldora, is being boomed as candidate for Mayor of that city.

FRANK E. FOSTER.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, mgr.): Herbert L. Flint (hypnotist) Jan. 25-30; good business. Hearts of Oak 1; fair house. The Cavalier 2. York State Folks 3. Prince of Pilsen 6. Pride of Jennico 10. Sidetracked 11. William Owen 12. A Montana Outlaw 15. The Silver Slipper 16. Coon Hollow 20. Bonnie Brier Bush 23. The Convict's Daughter 25. Trinity Chimes 26. Hortense Nielson 27.——AUDITORIUM: Shipp's Indoor Circus 25-30; fair house; performance excellent. RALPH VAN VECHTEN.

DES MOINES.—FOSTER OPERA HOUSE (Foster Amusement co., mgrs.): Anna Eva Fay Jan. 25-31; played to S. R. O. eight performances; best attraction of this class of season. York State Folks 1, 2; well received; excellent co. and business. Walker Whiteside in We are King 8, 9. Prince of Pilsen 9; canceled. Sir Henry Irving 15.——GRAND OPERA HOUSE (Foster Amusement co., mgrs.): Lilliputians 28-30; good business; fine attraction; elaborate costumes and scenery. Pickings from Puck 1; fair business; co. good. The Pumpkin Husker 4-6. The King of Detectives 8-10.——MIRROR THEATRE (J. S. Connolly, mgr.): Dark.——ITEM: Managers Foster and Millard have taken unusual precautions in protecting their play houses in case of fire.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochl, mgr.): North Brothers' Comedy co. Jan. 25-30. Plays: Utah, The Little Princess, A Girl in White, In Greater New York, Driven from Home, and A Struggle for Gold; fair performances; light houses. Trial by Jury and Twin Sisters (local) 1; large and well pleased house. The Cavalier 3. Prince of Pilsen 4. Charles Dalton in Gentleman from France 5. Blanche Walsh in The Resurrection 6. William Owens 8. Over Niagara Falls 10. The Pride of Jennico 11. Side Tracked 12. The Silver Slipper 13. Mrs. Fiske 16. The Billionaire 18 canceled. Walker Whiteside 23. Bonnie Brier Bush 25.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Prince of Pilsen Jan. 29 to S. R. O.; fine production; strong cast; audience delighted. The Cavalier 30 pleased two audiences of moderate proportions; meritorious co. Rudolph and Adolph 3; good business. The Little Christian 6. Charles B. Hanford 9. Silver Slipper 11. Just Struck Town 12. Happy Hooligan 16. Old Arkansas 17. Mrs. Fiske 19. Quincy Adams Sawyer 20. Blanche Walsh 23.——ITEM: Local theatregoers are looking forward to a great treat in the approaching engagement of Mrs. Fiske in Mary of Magdala. It is predicted she will have an audience as fine as the Grand has ever held.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Colorado Waif 3 canceled. Pickings from Puck 5. Little Christian 11 canceled. Sanford Dodge 13. A Royal Slave 16. William Owen 20. What Happened to Jones 22. Walker Whiteside March 1. Hearts of Oak 7.——ITEMS: R. A. Martin and F. A. Wade, owners of Beggar Prince Opera, dissolved partnership here 28, Mr. Wade assuming full control. Mr. Martin and T. J. Johnson, formerly with the Beggar Prince co., went into Chicago to organize an opera to tour through Illinois and Indiana.—Under Two Flags is being prepared by local talent and will be given at an early date.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Coon Hollow Jan. 30; canceled on account of small sale.——WILSON THEATRE (C. D. Wilson, mgr.): Polly Primrose 28; full house; very appreciative audience; one of best attractions of season. Over Niagara Falls 2; good house. Prince of Pilsen 9. Hickman Brothers 13; canceled. A Royal Slave 24. William Owen 26. Beggar Prince Opera co. 29. Marie Wainwright 2. Coon in Dixie 7. Field's Minstrels 10.——ITEM: Attendance at theatres remarkably good, no loss being shown on account Iroquois fire.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): A Royal Slave Jan. 26; receipts $200; production gave best of satisfaction. A Colorado Waif 4. Old Farmer Hopkins 8. The Punkin Husker 12. Weeks' Entertainment co. 18. Sanford Dodge 20. Elks' Charity Ball 22. Ten Nights in a Bar Room (local) 25.——ITEM: More attractions have been booked through Western Iowa for months of January, February and March than ever before, with result that bad business is a universal complaint. This is a legitimate result of overproduction, largely the fault of house managers in accepting too close bookings.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): German Lilliputian co. Jan. 26; deservedly small business. Adelaide Thurston 27 pleased full house; co. good. Ezra Holden 28 canceled. The Two Sisters 29; deserved better house. Sam Jack's co. 1 canceled. Hearts of Oak 2. Trixie's Circus 3. Prince of Pilsen 5. William Owen 9. David Harum 10. Hello, Bill 12. Down Mobile 16. A Royal Slave 17. On the Frontier 19. Coon Hollow 20.——ITEM: The usual rumor of a new opera house for Waterloo on the East Side is being promulgated.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): William Owen Jan. 26 in When Louis XI Was King; good performance; fair patronage. A Run on the Bank 29; fair house. Hearts of Oak 30; good and appreciative audience. The Two Sisters 31; fair attraction and business. The Prince of Pilsen 1; enjoyed by packed house. The Little Christian 2; light house. York State Folks 4. Just Struck Town 7. Clara Bloodgood 8. Pride of Jennico 9. Walker Whiteside 10. A Montana Outlaw 11. Silver Slipper 15. Mrs. Fiske 18.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): William Owen in When Louis XI Was King Jan. 28; good business and attraction. The Little Christian 29; fair business and co. The Two Sisters 30 pleased fair attendance. Sam T. Jack's Burlesque co. 2; fair business. The Prince of Pilsen 3; full house. The Flints, hypnotists, 4-7. Side Tracked 9. The Pride of Jennico 10. Silver Slipper 12. Montana Outlaw 13. Imperial Stock co. 15-20. Mrs. Fiske 17. Trinity Chimes 24. Bonnie Brier Bush 25.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Barlow's Minstrels Jan. 29; delighted large audience. A Run on the Bank 3. Mason and Mason in Rudolph and Adolph 4. Lulu Glaser in Dolly Varden 5. Charles B. Hanford in Taming of the Shrew 6.——ITEM: Opera House has been purchased of J. C. Hubinger by F. W. Chamberlin, of the Chamberlin, Harrington Co. It is understood that the new owner will make extensive improvements at the close of the present season.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Colorado Kid and Jack Hall Jan. 25; good house. The Two Sisters 26; fair patronage; satisfactory co. Sam T. Jack's Burlesque co. 28; good house; pleased. Prince of Pilsen 30; packed house; best satisfaction of any similar production this season. Dodge and Bowman 1, 2. The Little Christian 4. Charles B. Hanford in Richard III 29.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Tim Murphy in The Man from Missouri Jan. 25 pleased full house. Gulliver's Travels 26; satisfaction to good business. York State Folks 27; capable co.; good house; pleased. A Colorado Waif 28; satisfactory house and business. Willard Sims 29, 30 pleased good houses. Anna Eva Fay 2-6. Prince of Pilsen 10. The Cavalier 18. Ole Olson March 9.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Brinton Entertaining co. Jan. 28-30; good satisfaction to crowded houses. The Little Christian 1; very small house; unsatisfactory. Charles B. Hanford in Much Ado About Nothing 3. Just Struck Town 8. Beggar Prince Opera co. 12, 13. William Owen 16. Romance of Coon Hollow 18.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, mgr.; C. H. Smith, res. mgr.): Over Niagara Falls Jan. 29; good house; performance good. A Montana Outlaw had good house 1; fair co. Hearts of Oak 3; good advance sale. A Romance of Coon Hollow 5. Sam Jones, lecture, 6. Little Christian 12.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): King Perkins co. Feb. 1; best pleased audience of season. A Romance of Coon Hollow 8. A Royal Slave 15. Midland Concert co. 22. Imperial Quartette 23.

COUNCIL BLUFFS.—NEW THEATRE (A. B Beall, mgr.): York State Folks Jan. 26; excellent co., good performance to fair business. Trip to Chinatown 31 pleased large audience. King of Detectives 7.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Over Niagara Falls Jan. 27; good business well pleased. A Royal Slave 5. Sanford Dodge 8.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, mgr.): German Lilliputian co. 1; good business; pleased. Mahara's Minstrels 6. Brinton Picture co. 8-10.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): William Owen Feb. 10. David Harum 13. Walker Whiteside 17.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearengen, mgrs.): Looking for a Wife 12. Quincy Adams Sawyer 18. Francesca Da Rimini 24.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Old Arkansaw 1; fair house; delighted. Beggar Prince Opera co. 3, 4.

KANSAS.

PARSONS.—EDWARDS OPERA HOUSE (Carrell and Neligh, mgrs.): Peck's Bad Boy Jan. 18 pleased good house. Morey Stock co. 25-27. Plays: Cleopatra, On Circus Day, and In Dixie Land; drew crowds at popular prices. A Breezy Time 21 played to big business. David Harum 28 gave fine satisfaction to good business at advanced prices. Katzenjammer Kids 1. Uncle Josh Spruceby 4. Quincy Adams Sawyer 6. Our Goblins 8. Morey Stock co. (return) 11-13. The Rivals 16. Pickings from Puck 18. Who, What, When Minstrels 19. A Wise Woman March 4. John Griffith 10. Guy Stock co. 14-20. 81 Plunkard 21. Hoity-Toity 25.

CHANUTE.—WILLIAMS THEATRE (G. W. Williams, mgr.): National Stock co. Jan. 25-27; failed to appear. Almond Barrett Opera co. 29; deserved better house; first-class attraction; Katzenjammer Kids 2. Nashville Students 4. Victor Lee 6. Quincy Adams Sawyer 8. Our Goblins 10. Valley Forge 12. Pickings from Puck 13.——HETRICK THEATRE (G. W. Johnson, mgr.): Uncle Josh Spruceby 26; pleased capacity. Morey Stock co. 1-6; opened successful engagement in In Dixie's Land.

IOLA.—GRAND OPERA HOUSE (C. H. Wheaton, mgr.): In a Woman's Power Jan. 25 pleased fair crowd. David Harum 27; good co.; crowded house. Almon Barrett Opera co. 30; fine co.; good business. Katzenjammer Kids 3. The Gambler's Daughter 6. Professor's Love Story 7. Morey Stock co. 8-11. At the Races 13. Yon Yonson 14.——A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): The Girl from Chili 12. A. M. Keller 18-20.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Ward and Wade's Minstrels Jan. 29; fair co. and business. Quincy Adams Sawyer 30; fine co.; good house; receipts, $446.45. Old Jed Prouty 1. Peck's Bad Boy 6. Eight Bells 11. Hearts of Oak 15. Nashville Students 16. The Spotless Town 17. Victor Lee 18. Ottokar Malek 23. David Harum 24. The Little Christian March 2.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackett, mgr.): Katzenjammer Kids Jan. 22; A1 co.; pleased large audience. David Harum 27; S. R. O.; best satisfaction of season. Josh Spruceby 30; matinee and night to S. R. O.; fair co. Quincy Adams Sawyer 5. Papa's Boy 6. Victor Lee 9. Our Goblins 11. Spotless Town 13. Barlow's Minstrels 16. Pickings from Puck 19. Morris Stock co. 26-28.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Game Keeper Jan. 25; good house and co. Uncle Josh Spruceby 28; poor attendance. David Harum 29; large house; pleased. Nashville Students 30; fair house and co. Gambler's Daughter 1. Our Goblins 6. Wizard of Oz 9. Quincy Adams Sawyer 10. At Valley Forge 12. The Pay Train 13. Millionaire Tramp 15. The Rivals 17.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Black Patti Jan. 26; fair co. and business. Faust 2 pleased fair business. Quincy Adams Sawyer 28; excellent co.; good business. Peck's Bad Boy 30; fair performance; good business. David Harum 23. Eight Bells 24. Blanche Walsh 27. Little Christian 29.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Our Goblins Jan. 19; fair co. and business. Convict's Daughter 26; missed train. Ideal Entertainers 1; canceled. Merchant of Venice 2; first-class co.; fair business. Old Cross Roads 6. Belle Gold in A Colorado Waif 8. Josh Spruceby 12.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): David Harum Jan. 25; good house and co. The Game Keeper 27; good satisfaction to fair house. Peck's Bad Boy 1. Quincy Adams Sawyer 2. Spotless Town 13. Eight Bells 25. Andrews Opera co. 27.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Black Patti Jan. 25 pleased good house. Belle of Manila 29; poor co. and house. Victor Lee 10. Spotless Town 15. Poor Mr. Rich 29. The Little Christian March 5. She Would Not Sin 7. Devil's Lane 14.

INDEPENDENCE.—AUDITORIUM (B. Blosser, mgr.): Uncle Josh Spruceby Jan. 29; S. R. O.; good performance. Quincy Adams Sawyer 4. National Stock co. 8-10. Millionaire Tramp 11. Barlow Brothers Minstrels 18. Morey Stock co. 22-27.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Alman Barrett Opera co. Jan. 26; good co. to light house. Convict's Daughter 27; fair co. and house.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Quincy Adams Sawyer Jan. 26; pleased fair audience. Alman Barrett Concert co. 27; gave pleasing performance to good business.

WELLINGTON.—WOOD'S OPERA HOUSE (M. H. Kirk, mgr.): Peck's Bad Boy Jan. 29; excellent satisfaction; packed house. Broadway Hurst's Comedians 22.

M'PHERSON.—OPERA HOUSE (C. W. Barbour, mgr.): Peck's Bad Boy Jan. 27; good co.; fair house. Ben Hur 2. Dermo (magician) 9. Nashville Students 15. A Millionaire Tramp 19.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Quincy Adams Sawyer Jan. 27; good show; large house.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): David Harum 2. Katzenjammer Kids 4. Wizard of Oz 8. Quincy Adams Sawyer 9.

GREAT BEND.—WILMER'S OPERA HOUSE (J. F. Lewis, mgr.): Wade's Georgia Minstrels Jan. 30; good business; pleased.

KENTUCKY.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): Clay Clement in The New Dominion Jan. 25; good business; perfect performance. Silver Slipper 6 changed to matinee 5. West's Minstrels 6.——ITEM: Margaret Ingels, of Paris, Ky., who has a leading role in The New Dominion, is well known here. She is well known in political circles as a speaker, and was at one time a candidate for State Librarian, and four years ago was elected Enrolling Clerk of the House.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Howard-Dorsett co. Jan. 25-30 and 1-3, with exception of 3, pleasing good patronage with good, standard plays. Tim Murphy in The Man from Missouri 3. The Hoosier Girl 8. Minister's Son 10. When Knighthood Was in Flower 17. A Run on the Bank 19. The Chaperons 20. The Little Homestead 22. Pickings from Puck 25. Nat C. Goodwin in The Gilded Fool 26.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): A Bunch of Keys Feb. 2; very good co.; fair business. Pousse Cafe 8. Quinlan and Wall's Minstrels 16. The Chaperons 18. When Knighthood was in Flower 19.——ITEMS: One hundred people from this city attended the performance of Ben Hur in Evansville 27.—Jerome Anthony of the Howard-Dorset co. is quite ill here.

RICHMOND.—I. O. O. F. GRAND OPERA HOUSE (Juett and Baxter, props.): Clay Clement in The New Dominion Jan. 27; fine house; pronounced by all by far the best attraction at this house this season. Barlow and Wilson's Minstrels 4.——OPERA HOUSE (D. C. and E. S. Wiggins, props.): The Telephone Girl 10.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Across the Desert 3. Weber and Fields' Pousse Cafe 9. Howard-Dorsett Stock co. 15-17. True 8. James in In the Old Melody 22. The Little Homestead 4. The Julians 25-27.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): A Bunch of Keys, Feb. 2; fair house; good co., business and satisfaction. Earl of Pawtucket 8. The Telephone Girl 9.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Pousse Cafe 6. Hoosier Girl 12 Minister's Son 17. Old Melody 25.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): My Friend from Arkansaw 1; poor house and co.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Dunbar Hand Bell Ringers 2; large and pleased house. West's Minstrels 6 canceled.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Rose Coghlan Jan. 25 to S. R. O.; one of best performances seen at Elks. The Wehrmans, concertists, 27; delighted audience. The Little Homestead 1. Creatore's Band 6. King Dodo 8. In Louisiana 13. Maloney's Wedding 16. The Parish Priest 29. Indiana Romance 30 canceled. Red Men's Street Fair and Carnival continues a second week 1-6. Inclement weather stopped the shows several days the first week.

ALEXANDRIA.—RAPIDES NEW THEATRE (Edwin H. Flagg, mgr.): Ted E. Faust Jan. 19 to 8. R. O. Haverly's Minstrels 24 to S. R. O. In Louisiana 26-28; good co. and business. Little Homestead 30; excellent co.; fine business. Rose Coghlan 2; S. R. O. Katherine Willard in The Power Behind the Throne 5. Blake, Potter and Willard 6, 7. Hoyt's Comedy co. 8-13. Lewis Morrison 19. Miss Hursey from Jersey 21. Zan Zie 22, 23. Walter Bresford 26. Grau Opera co. March 2.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Jefferson Brothers in The Rivals Jan. 27; good performance; large house. Grau Opera co. in The Wizard of the Nile 31; fair co.; good house. Rose Coghlan 1. The Storks 2. Spotless Town 3. Power Behind the Throne 6. Alphonse and Gaston 7. When Knighthood Was in Flower 8. Taylor Stock co. 11-13. Harry Beresford 14, 15. The Runaways 16. Sadie Martinean 19. The Head Waiter 21. Sweet Clover 22. Al. H. Wilson 24.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): Blake, Porter and Williard's Royal Stadium Jan. 27, 28 pleased small audience. Faust's Minstrels 29; splendid co. to good business. Hubert Lebadie's In Louisiana 30 pleased good business.

NEW IBERIA.—VENDOME OPERA HOUSE (J. R. Burke, mgr.): Alphonse and Gaston Jan. 31; big house.; co. fair. In Louisiana 3. Gay Mr. Goldstein 7.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): The Little Homestead Jan. 31; S. R. O.; co. excellent.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): The Storks Jan. 30; good performance; fine patronage at advanced prices.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): De Wolfe Hopper Feb. 1, 2; big business; co. good. Whitewashing Julia 3; excellent attraction; big business. Archie Boyd in Joshua Whitcomb 5. Nance O'Neil in Magda and Fires of St. John 6. Harcourt Comedy co. 1-4, 6. A Country Girl 5.——CITY HALL (Geo. H. Libby, agent). Mme. Nordica in Wagner's Parsifal 18.

LEWISTON.—MUSIC HALL (Horbury and Chenham, mgrs.): Bates College Minstrels (local) 10. Funck Society (local) 11. Marion Francais Stock co. 15-20.——EMPIRE THEATRE (Cohn and Grant, mgrs.): Girls Will Be Girls 20; pleased good house. De Wolf Hopper 3. Archie Boyd 6.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Girls Will Be Girls Jan. 28 pleasantly amused two big audiences. Archie Boyd in Joshua Whitcomb 9. Bates College Minstrels 13. Charles Hawtry 17. Virginia Harned 22. Willie Collier 24. Sky Farm 26, 27.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Girls Will Be Girls Jan. 27; excellent performance; large house. John L. Sullivan 5. Archie Boyd in Joshua Whitcomb 8. Dunbar (magician) 9.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): John L. Sullivan's Vaudeville co. 3; fine performance; fair house. Stewart's Moving Pictures 5, 6. Joshua Whitcomb 10.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea, mgr.): Dunbar, magician, 1 pleased good audience.

EASTPORT.—MEMORIAL OPERA HOUSE (Wilbor A. Shea, mgr.): Dunbar, magician, 2; fair house; satisfied.

MACHIAS.—PHOENIX OPERA HOUSE (Wilbor A. Shea, mgr.): Dunbar, magician, 3; satisfactory performance.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Dunbar 11. Minstrels (local) 25.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, mgr.): Bennett-Moulton co. Jan. 25-30; good business; fair co. Plays: A Daughter of the People, Outcasts of Society, Shipwrecked, Lyndon Bank Robbery, Bell of Virginia, The Working Girl, In the Sultan's Palace, and An Innocent Convict. Howe's Moving Pictures 2 pleased fair audience. At the Races 3. Alice Carey Concert co. 5. Operatic Society (local) 10, 11. Cornell's Humpty Dumpty co. 12. Polk Miller 13.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Working Girl's Wrongs Jan. 29; fair performance; good business. Miss Bob White 30; excellent performance; packed house. The Burglar 1; fair performance; light business. A Break for Liberty 2; two performances to good business. Indian Maids 4. Howe's Moving Pictures 5. Ward and Vokes 6. Field's Minstrels 8. Grace George 10 canceled. Humpty Dumpty 13 canceled.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): J. E. Tuohy Jan. 30; poor performance and business. Pinafore 1; good performances to capacity. Fast Mail 3; fair performance and business. Zig Zag Alley 6. Arizona 8. Jefferson De Angelis 9. Texas Steer 12. Kate Claxton in Two Orphans 13.

SALISBURY.—ULMAN GRAND OPERA HOUSE (S. F. I. Ulman, mgr.): Harry Lindley Jan. 29-2; good performances; houses fair. Gay Brothers' Minstrels 13. For Her Sake 26.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): At Cripple Creek Jan. 30; fair business; co. first-class audience pleased.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Clara Turner Jan. 25-1 to Why Men Tempt Women; poor play; co. average ability. Martin's U. T. C. 8. Girls Will Be Girls 12.——RICHMOND THEATRE (William P. Meade, mgr.): If Women Were Men 30; most sensational production of season; co. above average in ability. The Moonshiner's Daughter 6. Y. M. C. A. Minstrels 9. The North Adamsites (local musical production), with 340 participants, 13, 14.——ITEM: Clara Turner was made an honorary member of the Eagles 2, being the first woman to be thus honored.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Shepard's Moving Pictures Jan. 31 to S. R. O. Harcourt Comedy co. 1-6, except 5; fair business. Plays: Love and Money, Reaping the Whirlwind, Wicked London, Sunny Tennessee, Gunner's Mate, Ivan the Serf, Man's Enemy, Younger Brothers, Bank Robbers, 'Way Down East 5. Girls Will Be Girls 8. Moving Pictures and Sacred Concert 7. Captain Racket by Hosford Stock co. 9. De Wolf Hopper in Mr. Pickwick 10.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Paree Burlesquers 1-3; fair business. Midnight in Chinatown 4-6.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Corse Payton Stock co. Jan. 25-30; business and co. good. Country Girl 1; delighted large audience. Clara Turner Stock co. 2-6; opened to large house. Plays: The Sapphire, Why Men Tempt Women, Madame Du Barry, Midnight in Chinatown, The Tide of Life, Queen of the Arena, My Brother's Sister, A Soldier in Petticoats, A Little Vagrant, The Prince of Sin, St. Martin's U. T. C. 9. Girls Will Be Girls 13. Sky Farm 17. Symphony Concert (local) 23. Robert Emmet 24. Jerry McCauley's Stock co. 29-March 5.

WORCESTER.—THEATRE (W. A. Downe, res. mgr.): Joshua Whitcomb Jan. 30; satisfactory performance; good business. 'Way Down East 1-3; excellent co.; good business. A Country Girl 4 pleased large audience. Fay Davis in Whitewashing Julia 5. Mary Mannering in Harriet's Honeymoon 6. U. T. C. 8, 9. Andrew Mack 10. Parsifal 12, 13.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): George Evans in The Good Old Summer Time 1-6; excellent performance; very good business. Paul Revere 8-13.——LOTHROP'S OPERA HOUSE (F. F. Shea and Alf. T. Wilton, lessees and mgrs.): Dark.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Rae Stock co. Jan. 25-30; fair houses. John L. Sullivan's Vaudeville co. 1; fair performance; small house. Fay Davis in Whitewashing Julia 2; fair house. 'Way Down East 6. Shepard's Moving Pictures 7. Everyman 8. De Wolf Hopper 11.——ITEM: The Colonial, the new theatre built by the Sweeney heirs, has been leased by Weber and Rush, of New York, and will be opened about 15. Peter M. Sweeney, one of the owners, will be resident manager.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): May Fiske co. 1-6 opened with A Soldier's Sweetheart to capacity and gave entire satisfaction; business good balance of week. Plays: A Man from Mexico, Power of the Cross, Nellie, the Newsgirl, Deacon's Daughter, As You Like It, Thelma, and River Pirates. Shepard's Moving Pictures 7. Girls Will Be Girls 9. Pentucket Club (local) in Ogre 11, 12. Fenberg Stock co. 15-20.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): E. V. Phelan Stock co. 1-6. Plays: The Still Alarm, Road to Ruin, Resurrection, Power of the Cross, Planter's Wife, Led Astray, On the Wabash, A Great Wrong Righted; good business. Dr. Stanley in The Merchant of Venice (local) 8. The Country Girl 10. Little Mary 11. De Wolf Hopper 13. Shepard's Moving Pictures 15-17. Everyman 19, 20.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Shepard's Moving Pictures Jan. 29, 30; fair business. Ladies' Minstrels (local) 2. Uncle Josh Spruceby 3; paying business.——THE EMPIRE (T. F. Murray, mgr.): The Parish Priest 28, 29; large houses. The Moonshiner's Daughter 1-3; fair attendance. A Runaway Wife 4-6; opened to large business. The Way of the Transgressor 8-10.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Maude Adams Jan. 28 canceled. Uncle Josh Spruceby 2; competent co. to capacity. A Country Girl 3; excellent co.; large house. Mary Mannering 5. Daniel Ryan 8-13. Sky Farm 19. Williams College Dramatics 23.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Old Colony Council, K. of P., presented Carmen's Italian Boys of Boston, Instrumentalists, Ten Thousand Millinera Wanted, and Love and Whist Operetta (local) Jan. 27-30 to very large audiences.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Human Hearts Jan. 28; fair business. Archie Boyd in Joshua Whitcomb 29; good support; pleased fair house. Dot Karroll opened 1-6 in

house. Oriental Burlesquers 8. The Hottest Coon in Dixie 9. Dora (local) 10. Sam T. Jack's Burlesque 12. Lecture 14. Trinity Chimes 15. Miss New York, Jr., 20. Over Niagara Falls 27.

MARQUETTE. — OPERA HOUSE (A. F. Koepcke, mgr.): Daniel Sully in The Old Mill Stream Jan. 25; fair co. and business. Rose Cecilia Shay English Grand Opera co. in The Bohemian Girl 29; very poor production; good business. Ben Hendricks in Erik of Sweden 10. Adelaide Thurston in Polly Primrose 13. Prince of Pilsen 20.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, mgr.): Beggar Prince Opera co. Jan. 28 canceled. Younger Brothers 3. Flaming Arrow 4. Old Plantation 5. Merchant of Venice 10. Clement's Vaudevilles 12. Rose Orabe 18. Hyat Stock co. 22-27.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Dr. Greene (lecture) Jan. 22; crowded house. Punkin Husker 28; ordinary performance; large audience. Down and Up 2. Night Before Christmas 4. Ridgeway Concert co. 5. Over Niagara Falls 9 canceled. Hoity-Toity 17.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Not Guilty Jan. 27; fair business. When Reuben Comes to Town 28 pleased small house. A Thoroughbred Tramp 30; fair house. James Kennedy opened 1 to good business. The Isle of Spice 3.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Hortense Neilsen Jan 4 canceled. Kennedy Players 22-27.—CITY OPERA HOUSE (William Murrell, mgr.): Clement Vandeville co. in A Wise Tramp Dec. 27.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Rose Cecilia Shay Opera co. Jan. 28 failed to appear. Hortense Neilsen 1 canceled. Adelaide Thurston 17. The French Spy 26. A Happy Tramp March 7.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Rose Cecilia Shay Opera co. in Bohemian Girl Jan. 28; good co. to fair business. Hortense Neilson 9. Adelaide Thurston 15. Foxy Mrs. Katzenjammer 27.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Not Guilty Jan. 28; fair house. The Irish Pawnbrokers 3. Joseph Murphy 4. Thomas Jefferson in Rip Van Winkle 5.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): Daniel Sully in The Old Mill Stream Jan. 22; good house; excellent performance. Ben Hendricks in Erik of Sweden 8.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): In the Old Mill Stream Jan. 27 pleased small house. Rose Cecilia Shay Opera co. in Carmen 2; small house.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hortense Neilson in Hedda Gabler 5.

PETOSKEY.—GRAND OPERA HOUSE (Willard H. Hopkins, mgr.): Rose Cecilia Shay co. Jan. 26 canceled. Hortense Neilsen in Hedda Gabler 6.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Hortense Neilson in Hedda Gabler 3. Hoity Toity 10.

MUSKEGON.—GRAND (Ray N. McGraft, mgr.): The Irish Pawnbrokers Jan. 31 pleased good business. The Night Before Christmas 6. Hoity Toity 14.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): The Irish Pawnbrokers 1. The Isle of Spice 6.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Over Niagara Falls 10 canceled. The Beggar Prince Opera co. 16 canceled. Hoity Toity 19.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Rose Cecilia Shay Opera co. 1; co. first-class to fair business.

MINNESOTA.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Grieble, Jr., res. mgr.): Dixon Stock co. in Don Caesar de Bazan and Romeo and Juliet Jan. 28, 29; small houses; co. fair; business poor on account cold weather. Prince of Pilsen 12. Peck's Bad Boy 13. Cavalier co. 16. David Harum 17. Lecture 20. Midnight Express 22. Ole Olson 26. Marie Wainwright 29.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Adelaide Thurston in Polly Primrose Jan. 30; very pretty play; well acted; large house. Knute Erickson in The Man from Sweden 3. Dixon's Stock co. 4. Devil's Lane 10; second anniversary of opening. David Harum 19. Beggar Prince Opera co. 23. Marie Wainwright 27. The Brinton co. March 3-5.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Warner Comedy co. Jan. 25-30; good business. Plays: Doris, Brother and Sister, Mercie's Marriage, Dads and Dollars, Hazel Kirke, What Happened to Smith, Foxy Grandpa. The Man from Sweden 1 pleased fair house. Rose Cecilia Shay Opera co. 8. Elks' Minstrels (local) 22.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Little Christian Jan. 25; light business; show and co. very ordinary. Foxy Grandpa 30; good house; excellent co. Hagenbeck's Animal Show 4-6. Prince of Pilsen 13.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): A Little Christian Jan. 19; poorest play and co. of season to good business. A Romance of Coon Hollow 21; good play and co.; fair business. L. B. Wickersham 22; large house.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Dixon Stock co. in Don Caesar De Bazan Jan. 30; fair co. and business. Winninger Brothers' co. 2-6. A Devil's Lane 8. A Man from Sweden 9.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Leland Webb-Dickson Stock co. in Don Caesar De Bazan Jan. 25; good house; performance fair. Down and Up 29 canceled. Sanford Dodge in Hamlet and Taming of the Shrew 4, 5. David Harum 15.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Peck's Bad Boy Jan. 29; good house; unsatisfactory performance. L. B. Wickersham 9. The Man from Sweden 12. The Burglar 26.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Peck's Bad Boy Jan. 30; small but appreciative audience. Knute Erickson in The Man from Sweden 2.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, mgr.): Sanford Dodge in Gringoire and The Taming of the Shrew 21; good satisfaction. Midnight Express 3.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Bonnie Brier Bush Jan. 30; fair house; excellent co. Sag Harbor 1.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Storks Jan. 27; fine co.; play well pleased; full house. Rose Coghlan in The Greatest Thing in the World 30; fine cast and play; pleased fair business. An Indiana Romance 2 canceled. Creatore's Band 4. The Lily and the Prince 8 canceled. King Dodo 10. The Little Homestead 11. Arthur Dunn in The Runaway 15. Maloney's Wedding 19. Nat Goodwin in The Gilded Fool 22. The Chaperons 25. Grau Opera co. March 1. The Parish Priest 2. A Little Outcast 3. The Four Cohans in Running for Office 4. The Wizard of Os 8. Black Patti (return) 14.

NATCHEZ.—TEMPLE OPERA HOUSE: Dark.—BAKER GRAND (Clark and Gardener, mgrs.): Rose Melville in Sis Hopkins Jan. 25; excellent co.; good business. Rose Coghlin in The Greatest Thing in the World 28; excellent co. The Storks 29; good co.; S. R. O. Dora Thorne 1. Creatore's Band 5.—ITEM: Temple Opera House has been condemned and business will be discontinued there, as the improvements will take some time to complete.

JACKSON. — THE CENTURY (F. T. Ratford, mgr.): Helen Grantley in In the Palace of the King Jan. 26; good house. Rose Melville in Sis Hopkins 26; large audience; good co. Rose Coghlan in The Greatest Thing in the World 27; small house delighted; excellent co. The Storks 28; large house; co. satisfactory. Gay Mr. Goldstein 4. The Little Homestead 6. King Dodo 11. The Runaways 12. Homer Davenport (lecture) 15. Sadie Martinot 16.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Hoyt's Comedy co. Jan. 25-30; splendid co.; good performances; large business. Plays: The Valley of Kentucky, A Woman's Sacrifice, Trapped by Treachery, The James Boys, A Soldier of '61, The Moonshiner's Daughter, and Two Married Women; opened to largest audience in history of house. Little Homestead 3.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): The Earl of Pawtucket Jan. 25; large and well pleased house. The Storks 26; big house; good co. Creatore's Band 3. The Little Homestead 12. Ida C. Ward in The Rat 18.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolcrstein and Co., mgrs.): Rose Coghlan in The Greatest Thing in the World Jan. 28; large and appreciative audience. The Little Homestead 10. Sadie Martinot 17.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): James Boys Jan. 25 disgusted small audience. Helen Grantley in In the Palace of the King 28 delighted S. R. O.; most fashionable audience of season.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): Jesse James Jan. 26; fair performance and house.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Swain's Jesse James Jan. 28; good performance; full house.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): Lewis Morrison Jan. 25 in Faust to fair audience. Tim Murphy in The Man from Missouri 29; small, but very appreciative audience. Howard Kyle in Rosemary 30; good business. Mrs. Leslie Carter 1, 2 filled every seat both performances. Sweet Clover 6. Bertha Galland 11. Byron Brothers 13. Mrs. Langtry 18. The Silver Slipper 19. The Cavalier 24.—LYCEUM THEATRE (C. U. Philley, mgr.): The Smart Set 24, 25; good business. Our Goblins 26, 27; large crowds. A Homespun Heart 28-30 drew well. The King of Detectives 31, 1. East Lynne 3. The Orpheum Show 4. Katzenjammer Kids 6, 6.

JOPLIN.—NEW CLUB THEATRE (Crawford, Behrns and Philley, lessees): The Katzenjammer Kids Jan. 30; good house; fair co. Blanche Walsh in The Resurrection 29 delighted large and enthusiastic audience. David Harum 30; large audience; co. satisfactory. The Gambler's Daughter 31; large audience; pleased. Our Goblins 2 pleased topheavy house. East Lynne 6. At Valley Forge 7. Harry Beresford 8. The Wizard of Os 10. Quincy Adams Sawyer 12. The Power Behind the Throne 13. Lillian Mortimer co. 14-20.

NEVADA.—MOORE'S THEATRE (E. H. Stettmund, mgr.): Thomas Dixon (lecture) Jan. 27 to capacity. Katzenjammer Kids 28; good attraction; fair business. A Gambler's Daughter 30 pleased large house. Our Goblins 4. At Valley Forge 9. Sweet Clover 11. Barlow's Minstrels 13. Quincy Adams Sawyer 18. Mendelssohn Quartette 20. The Jeffersons 22. A Messenger Boy 24. John Griffith March 1. J. C. Lewis 8 Walker Whiteside 10.

SPRINGFIELD.—BALDWIN THEATRE (George F. Ollendorff, mgr.): Blanche Walsh in Resurrection Jan. 28; house good; performance excellent. Katzenjammer Kids, matinee and night, 30 pleased fair house. David Harum 1. Uncle Josh Spruceby 2. Our Goblins 3. The Gambler's Daughter 4. East Lynne 5. Harry Beresford 9. Wizard of Os 11. Power Behind the Throne 12.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Salisbury Family Jan. 22; pleasing performance to very small house. Rental 28. Katzenjammer Kids 29; good performance and house. Uncle Josh Spruceby 30, matinee and night; fair performance and business. Jack Ellis co. 1, 2. Gambler's Daughter 3. Jack Ellis 4-6. Quincy Adams Sawyer 13. North Brothers 14-20.

KIRKSVILLE.—HARRINGTON THEATRE (F.

(*Continued on page 23.*)

AMATEUR NOTES.

Rehearsals have started at North Adams, Mass., of The Northadamites, a production in which over 1,000 local people will take part. It is under the auspices of the Sons of Veterans.

Members of Class A4, Philadelphia High School for Girls, gave two performances in St. James' Hall, Jan. 22. The two plays were The Marble Arch and The Corner Lot Chorus. Arthur Keeler, Clarence Shaffer, Hattie Land, Mabel Mitchell, and Constance Cameron were in the first piece. Lillian Proudfoot, Ruth Keenan, Beatrice Jenkinson, Lillie Miller, and Lillie Kline were in the second. The chorus comprised Elizabeth McKeown, Florence Mann, Helen Large, Mabel Mitchell, Hattie Land, Leona Methorn, Elizabeth Knapp, Bessie Lennig, Jennie Keenan, Alice L. Mullen, and Sarah Connell.

The Lotus Comedy Club, of the Bronx, will present The Chimney Corner and An Arabian Night at Ebling's Casino on the evening of Feb. 15.

Two plays are to be presented at Barnard College, on the afternoons of Feb. 4, 5 and 6, at 2.15 o'clock, under the auspices of the Associate Alumnae of Barnard College. The proceeds will be devoted to the college. Mrs. George Endicott, of 930 West End Avenue, is head of the Reception and Ticket Committee. The audience will be limited to women. The first of the plays, Maitre Patelin, is a fifteenth century French comedy, which has been translated into English especially for this production by Evelyn Osborne and Mrs. George Endicott, two Barnard alumnae. The second play is Macaire, by Robert Louis Stevenson, and will be acted for the first time by amateurs. The parts in the play will be taken exclusively by Barnard alumnae. The coach is E. B. Sanger, who has acted in this capacity for several years at Barnard. The committee in charge of the plays consists of Evelyn Osborne, chairman; Mrs. George Endicott, Isabel Isaacs, Ethel M. Pool, Carita Spencer, and Mary S. Pullman, ex-officio. Among the patrons are Mrs. J. J. Astor, Mrs. E. H. Harriman, Mrs. A. H. Joline, Mrs. Clarence Mackay, Mrs. Robert J. Minturn, Mrs. Henry W. Poor, Mrs. Roderick Terry, and Mrs. James Speyer.

The Barefoot Dramatic Club, which is composed of well-known amateurs of the upper West Side, New York, will give their first performance for this season at Carnegie Lyceum on Feb. 6. The play to be produced is the three-act farce-comedy, The Troubles of a Playwright. The following members of the club will appear in the cast: Lucy Hoe Worcester, Juliette Scammon Hoyt, Elizabeth Howard Fellows, Winifred Scammon Jones, Charles Adkins Baker, Hevlyn Direk Benson, Roger Noble Burnham, Cecil Hooke, Arthur Kortright Mack, and George Chalmers Greenly. Music will be rendered by Professor Lift's Orchestra.

The bankers' clerks of Boston are to rival the Boston Cadets in giving amateur theatricals. They have contracted with George S. Kingsbury and Samuel Rork to take charge of their comic opera and bring it out. The company will be taken on tour after the first performance.

The midyear play and elocution contest of the Loyola School was held last Thursday night in Carnegie Lyceum. The judges of the elocution contest were Monsignor John Edwards, Thomas L. Feltner, and Robert I. Hoguet. The play, By the Sweet Power of Music, was written for the occasion by Nelson Hume, of the school, and was acted by the pupils. Two sons of Judge Morgan J. O'Brien, Hubert McDonnell, John F. Carroll, Jr., and John G. Carlisle, Jr., a grandson of the former Secretary of the Treasury, made favorable impressions.

The thirtieth entertainment and reception of the St. James Union, of 27 Oliver Street, was held Friday night in Webster Hall, East Eleventh Street, New York. The dance was preceded by the play Gloriana, presented by the club's dramatic circle. The leading role was played by Alfred E. Smith.

The presentation of a delightful comedy in three acts, entitled Loaning Your Wife; or, My Uncle from India, in the Guild room of St. Andrew's P. E. Church, at Bridgeton, N. J., took place last Thursday night, by the Dramatic Class connected with the church. The young women who took part in the production showed clever dramatic work. They were Edith Loper, as Mrs. Beaumont; Jennie Kirby, as Emily Montrose, and Evelyn Lange, as Sarah Jane, a maid of all work. Good support was given by Horatio Booth, William B. Kirby, Harry Burton, and James Dennington.

The Iris Dramatic Association, composed of young members of St. Mary's Catholic Church, repeated the performance of John Brag, Deceased, last Friday night, in Knights of St. Paul Hall, Philadelphia. The leading woman character was cleverly essayed by Annie M. Reineberg, who was supported by Mamie Tracey, Virgie Tracey, Edith Meter, Helen Zudrell, and others. The money realized from the entertainment will be devoted to the fund for frescoing and decorating the church auditorium.

The Cornell Masque last Friday night presented the comedy of Her, in the assembly hall of the Binghamton, N. Y., State Hospital, for the insane patients of the institution, who were delighted with the play and acting, and intelligently applauded every point made.

William Waldorf Astor's daughter, Pauline, made her debut as an amateur actress at the Countess of Londesborough's theatrical performance for charity, at Hull, England, last week.

The Jefferson Dramatic Club is to give two plays Wednesday night, Feb. 10, at Potter Hall, Huntington Avenue, Boston. The first is a dramatization by Julia Shewell of Richard Harding Davis' An Unfinished Story. Among those who will play in it will be Miss Shewell, Catharine Hooper, Edith Crocker, Miss Sprague, Grace Chapman, William Stanley Parker, Clinton Andrew Preston, Paul Sperry, Edward V. Henderson, and Harold B. Warren. Afterward the old English comedy, The Road to Ruin, will be given, with Mr. Wakefield, Arthur Herbert Sawyer, Robert W. Frost, William Stanley Parker, John Clement, Dr. Egan, Frank H. Purington, William Pettis, Carl Witherell, Ruth Delano, Beatrice C. Turner, Mary B. Lewis, and Helena Burnham.

Last Thursday and Friday, Feb. 5, 6, a Cinderella pantomime was given by children at the matinees of the Spielkartenfest, at the Lyric, Baltimore. It was in three acts and was a great success. Leslie Frick recited "Miss Spaghetti." Abbie Roberts a German recitation, Garneau Weld sang "Malbrough," Leila Gordon sang "Twinkle, Little Star," Townsend Scott danced a jig, and Olivia Louise Thompson (age three years) sang "In the Good Old Summer Time." In Japanese dance Gladys Reid, Dorothy Rowland, and Sarah Robinson McGill sang "Three Little Maids from School," and Francis and Braughton Beachem sang "Tit Willow." In dance of all nations children represented all nations and were dressed characteristically. Uncle Sam (Dawson Lee) and John Bull (Henry Sonneborn) danced a duet to "Yankee Doodle." Elizabeth and Mary Ellen Dixon danced a duet, "La Zingarella," and Orpha Shryock sang a German song. In dance of fairies Mary Cushing Williams (fairy queen) danced a solo, Josephine and Bettina Edwards, Helen Harlan, and Edna Bresee danced an extra dance. James Madison Thompson, Jr., sang "Au Clair de la Lune," and Helen Kemp sang "Nancy Brown." In the hornpipe dance twelve couples wore sailor suits of white, trimmed with red. Katharine Brady and Frederick Lee danced a duet called "The College Hornpipe."

Among the amateur dramatic successes of this season, the performances of Claudia, Pilate's Daughter, recently given by the Ladies' Auxiliary of St. Joseph's Church at St. Joseph's Hall, on Franklin Street, Rochester, N. Y., are remembered by all who saw them as remarkable for strength and beauty. The young ladies who took part in the garland dance were Misses M. Fetzner, M. R. Ledered, A. Rieck, L. Hall, A. Hall, H. Neubert, T. Meyer, M. Meyer, R. Fisher, A. Klem, T. Klem, and E. Gerstner.

Fifty-three members of the Juvenile Band of St. John's Home, Brooklyn, attended the matinee of Babes in Toyland at the Majestic Theatre last Wednesday through the kindness of the management, and played several selections between acts, to the great delight of the audience.

Students of Drake University, Des Moines, Ia., will, on Feb. 29, produce Pinafore. There will be one hundred people on the stage. Wilsworth Williams will be the Sir Joseph Porter; Frederick Evans, Captain Corcoran; Frank Michaels, Ralph Rackshaw; Frank Prouty, Dick Deadeye; Blaine Nicholas, Bob Becket; William Downing, Tom Tucker; Margaret Moss, Josephine; Bertha Day, Hebe; Mary French, Penelope; Cora Breeden, Alicia, and Mabel Moss, Little Buttercup. The sophomore class of the college is preparing to produce one of Ibsen's plays in March. The juniors will follow with something dramatic in April, and the seniors will put on a play in May.

The Things of To-morrow, a play of English life, by Benjamin C. Cocker, was produced at the Cromwell Opera House, Adrian, Mich., Jan. 23. It pleased a large audience. Benjamin C. Cocker, Mrs. C. C. Hyatt, J. W. Begole, A. B. Hardy, Lance Hudson, Mary Beagle, Margaret McFarlan, Kathryn Pierce, Mrs. I. M. Eldridge, and Harry Ingalls were in the cast.

At the Barnard College Theatre last Thursday afternoon the students produced a fifteenth century comedy from the French, entitled Maitre Patelin, and Robert Louis Stevenson's Robert Macaire, for the benefit of the college. The former play was done into English by Evelyn Osborne and Ellinor T. B. Endicott, of Barnard, class 1900. This was the cast: Master Peter Patelin, A. G. Cahn; Wilhelmina, A. C. J. Bamberger; William, E. Alsberg; Judge, M. L. Eaton; Lambkin, H. M. Rogers. Macaire, presented for the first time in this country, was played with this cast: Robert Macaire, A. G. Ware; Bertrand, A. G. Cahn; Dumont, A. Stillwell; Charles, K. Armstrong; Goriot, H. M. Rogers; Marquis F. Osborne; Brigadier, G. M. Drew; Notary, E. Alsberg; Ernestine, M. G. Townsend; Aline, E. Totten. Among the patronesses of the benefit are Mrs. John Jacob Astor, Mrs. Charles B. Alexander, Mrs. Walter Damrosch, Jeanette Gilder, Mrs. Burton Harrison, Mrs. E. H. Harriman, Mrs. J. Frederic Kernochan, Mrs. Robert B. Minturn, Mrs. Clarence Mackay, and Mrs. Henry Seligman.

ENGAGEMENTS.

By Wright Lorimer for The Shepherd King, at the New York Theatre April 4: May Buckley, Dorothy Rossmore, Charles Kent, Edward Mackay, Edmund Breese, Harold Hartsell, Florence Gerald, Margaret Hayward, Marian Ward, Ethelbert Hales, William Frederic, Preston Kendall, Charles R. Gilbert, Edward Earle, William Balfour, Charles H. Martin, John Wheeler, Frank Walsh, John O'Meara, Angela Ogden, and Marian Frederic; also, Walter Clarke Bellows as stage director and F. C. Butler as stage manager.

George Chapman, with Mr. Pickwick company as Mr. Winkle.

Fisher and Ryley have engaged the McCoy Sisters for The Medal and the Maid, and on Monday evening they made their first appearance at the Broadway Theatre.

Richard Bosonko, for Major Simpkins in The Belle of Manila.

Charles Bigelow, to star in The Man from China, by Paul West and John W. Bratton, next season.

Hanlon Douglas, with Amelia Bingham in Olimpe.

Margaret Hayward, for The Shepherd King.

The following have been engaged by Manager Gerard for the How Old Is Ann company: Lew Adams, Harry Hearn, Harry Wood, Arch Everson, Sydney Stone, George Gardner, James Billings, Vivian Mayo, Leslie Lisle, Adele Leonard, Laura Palmer, Sylvia Barrett, Ethel Harborough, Gracie Grimshaw, Vinnie Mayhew, Stella Stacy, and Rosabel Jonas. Harry J. Gates, business manager; Sam J. Klein, advance representative, and Professor Higgins, musical director.

J. Wilkes Rusk, Frank Owen, Harry Maxwell, John Dillion, John T. Hopkins, Ben Roth, Little Wade, Charles Carnier, Minnie Hoffman, Bayonne Whipple and Edith Cooke, with Will S. Miller, for The Village Fool.

George F. Miller, who made a hit as Chick, the Newsboy, in The Stain of Guilt, has severed his connection with that attraction, and has been engaged to originated the part of Jim in Erik of Sweden.

Charles Rowan, Helen Nelson, Josephine Sheppard and Little Effie, for Ben Hendrick's new play, Eric of Sweden; to be produced early in February.

Asa Lee Willard, for heavy roles, with Alberta Gallatin.

William Shea, for Robert Emmet.

Mrs. Charles Brookes, with Nance O'Neill.

Virginia Nelson, for Quincey Adams Sawyer.

Albert Andruss, with His Sister's Shame.

Irvin R. Walton, with A Human Slave.

Lea Raymond, for Quincy Adams Sawyer.

Mr. and Mrs. Frank McDonald (Blanche Moulton), for Winchester.

Harriet Ross, for The Sign of the Four.

Dickie Delaro, for Why Women Sin.

By Cross and Kimball, to support Belle Gold in the new sensational comedy drama, A Colorado Waif: Lillian Boswell, Wilson Todd, Frances Dowling, Harry W. Mitchell, Edwin Franklin, John T. Newton, J. J. Jourdan, William Lorella, W. H. Roche, Louis M. Cohen, J. M. Evans, W. L. Shinn, Corney Burns, and Samuel Lewis.

Eleanor Reynolds, for Ralph Stuart's By Right of Sword.

Adele Lane, to play the ingenue in Sky Farm.

J. W. Benson, by Henry B. Harris, for Robert Edson's Ranson's Folly company.

Lucille Loring, for the leading woman's role in Yon Yonson, to open in Denver, Jan. 24.

William Wolbert, as business manager with Havlin and Garen's Desperate Lord Barrington company.

For Trousdale Brothers' Royal Receptions: M. M., E. E., W. W., B. B., Berenice, and Minnie Trousdale, Harry Fernandez, H. W. Wilson, and Clara Lamar.

By Manager B. Gerard, for the How Old Is Ann company: Harry Hearn, Harry Leewood, Lew Adams, Arch Everson, Harry Wood, Blanche W. Jewett, Adele Leonard, Ethel Harborough, Madeleine Malherbe, Laura Palmer, Madge Rosely, Mabel Kelley, Rosabel F. Jonas, Kate Carleton, Vinnie Mortimer, and Grace Garland. Harry J. Gates, business manager.

James W. Evans, for business-manager, and Wilson R. Todd, for heavies, with Beele Gold, in A Colorado Waif.

For the May Stewart company, W. Haskins, as business representative.

Seth Halsey, for Zasa.

Lillian Seymour, for The Stain of Guilt.

Charles Gano, who recently closed with West's Minstrels, is with Van Dyke and Eaton (Ollie Eaton).

ARENA NOTES.

The U. S. Carnival co. held a street fair at Thibodaux, La., Jan. 4-10. Whirling Wheelers, Electric Theatre, and "Lotto," champion high diver, deserve mention.

The M. E. Caillouet and Melrose Mammoth Railroad Show opened at Thibodaux, La., 17 to good business; performance good.

The United States Carnival co. played a week at Opelousas, La., to good business. Several fine attractions were presented. The Talbot-Whitney Carnival co. will open Feb. 8 for one week of street fair, under the auspices of the local Tribe of the Imp. O. Red Men.

Shipp's Indoor Circus opens Jan. 18-23 at the Coliseum, Aurora, Ill.

MACKAY'S EUROPEAN CIRCUS.

Mackay's European Circus and Innes' Band will commence their season on Saturday, April 23, at Handlan's Park, St. Louis, Mo., for an engagement of twenty-four weeks. Mlle. Charmion, said to be "the highest salaried artist in the circus profession," is the headliner. Those already engaged are the Riccobono horses, Kitamura Troupe of Japs, Van Cleve, Pete and Ducrow, Fred Leslie's dogs, the Monterrays, Maud Feeley, champion equestrienne, the Sassas Family of riders, the O'Brien Family of acrobats, and the Sussman clowns. Andrew Mackay, of the Rose Melville Sis Hopkins company, is the manager.

LOTTIE GILSON TO STAR.

Lottie Gilson, the clever vaudevillian, will next season be seen in a repertoire of New York successes, playing the best cities in New York, New England and Pennsylvania. F. J. Harvey and Frederick Gage will manage her tour. Her supporting company will be a strong one, and a carload of scenery and special printing will be carried.

Mabel Strickland
Supporting Eleanor Robson.

THE ELKS.

The above striking picture is a reproduction of the monument unveiled, Nov. 1, by the Bridgeport Lodge, No. 30, of the B. P. O. E., to mark the grave of Brother Frederick Jennings, who was the youngest member of the lodge, and the son of P. E. R. H. H. Jennings, who is the father of the above mentioned lodge. The ceremonies were of the most impressive description and were witnessed by 5,000 persons. The exercises consisted of a prayer by Rev. W. A. Bronson; appropriate anthems were sung by a quartette; the oration was delivered by E. R. W. H. Doyle, of Bridgeport Lodge, and the monument unveiled by Colonel E. M. Graves, P. E. R. of Hartford Lodge, No. 19, and Past D. D. The Wheeler and Wilson Band, of Bridgeport, performed orchestral selections, and after the benediction by Rev. Bronson, the lodge completed the services by decorating the grave with floral pieces. The monument is one of the finest of its kind. The pedestal is sarcophagus in shape, 6 feet 7 inches long, 3 feet 10 inches wide and 6 feet 6 inches high. It is in four pieces. It is of Vermont granite. The elk is of full size, of copper bronze. It was all designed and erected by Brother W. W. Hanna, and cost $2,000.

The Elks at Watertown, S. D., will build a three-story block this Summer, to cost from $15,000 to $20,000.

Congressman Smith, of the Iowa delegation, is one of the hundred Elks in Congress. Fourteen Elks are United States Senators and eighty-six are members of the House of Representatives.

A committee of Elks from Des Moines have just returned from Chicago and Grand Rapids, where they purchased the furnishings for the new club house erected the past year by the Elks in that city. The new building will be the finest equipped club house in the West.

Augusta, Ga., Lodge, No. 205, held a fair in their club rooms, Jan. 25-30, which proved a great success, both socially and financially.

The Vincennes, Ind., Lodge of Elks entertained their friends Jan. 26 with a vaudeville bill at McJimsey's Theatre. The best local talent in the city assisted.

The Fargo, N. D., Lodge of Elks initiated a large class on Jan. 23. A fine entertainment was enjoyed in the evening.

The Paris, Ill., Lodge of Elks, No. 812, went into their new $10,000 quarters on Jan. 25. The membership now is 179.

The Lancaster, Pa., Lodge of Elks gave a progressive euchre and luncheon Jan. 26.

Norman Hackett, leading man with James and Warde, was initiated into the Elks at San Diego, Cal., Jan. 23, and afterward a banquet was tendered James and Warde by the local lodge.

Heft Symphony Orchestra furnished the programme of high-class selections for the annual benefit of the Elks, at Des Moines, 3.

Henderson, Ky., Lodge, No. 206, will give a charity fair 1-7.

Elk Lodge No. 310, of Boise, Idaho, have given social sessions every other Thursday, with dancing, all Winter to capacity of their hall. They have in contemplation a concert, a grand ball and a minstrel show.

Elks' Lodge, 805, Huntington, Ind., gave a minstrel show Jan. 28, 29, which was a great success, artistically and financially. The Elks have arranged to use the second and third stories, over store rooms, in the New Huntington Theatre Building, which, when completed, will give them the finest club rooms and lodge rooms in this section.

Hoboken Lodge of Elks, 74, gave their annual entertainment and reception at the Quartette Hall Jan. 29. The talent provided by the committee was very high class, including the Grand Opera Trio, the Hawthorne Sisters, Bertie Fowler, Saxophone Quartette, Anna Whitney, Musical Huehn, James Gleuroy, Clifford and Burke, and Sailor and Barbarette.

B. P. O. E., 514, Fremont, Neb., added nearly $400 to their charity fund by producing A Night in Bohemia, conducted by Brother A. T. Hale. Cleverest amateur show ever given here.

The Elks at Wichita, Kan., are making elaborate preparations for their mid-Winter circus at Toler Auditorium 18-20. This promises to be the social event of the season.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

SHOW PRINTING

Stock Hangers, Posters and Cuts on hand for advertising every branch of the Amusement Business. Send for Catalogue (D) of Dramatic and Show Printing of all kinds; Catalogue (C) Fair and Carnival Printing; Catalogue (B) Bill Posters, Commercial Posters. First class printing of all kinds.

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Or any of their friends write at once to F. P. HUDSON, Des Moines, Iowa, stating their address, as he has something of great importance to communicate to them. The address of either Mr. Pickett or Mr. Pierson will be thankfully received.

ROME.

An Unreasonable Public—Long Runs Unknown in Italy—Salvini on Italian Audiences.

(Special Correspondence of The Mirror.)

Jan. 10, 1904.

Taking a view of the theatres of Rome during the year of 1903, I am bound to say that the prose theatres of Rome are in such a bad state of organization that they deserve no other name but disorganization. All the other cities in Italy have autumn and winter dramatic seasons. Here in Rome the only season when new and good plays may be seen is spring, when society is already beginning to flee to other climes. Then, however, dramatic companies flock hither, in twos, and even threes, just where there are scarcely enough people to fill even one theatre. A few novelties are then given—that is, novelties for Rome, for they have already been seen elsewhere. Few authors, indeed, desire to produce a play in Rome until it has received a baptism in some other city in Italy. Romans prefer to make failures, not successes. To wit: D'Annunzio's Francesca da Rimini, which was hooted here the first night of its performance. It has been cheered almost everywhere else.

Traversi is somewhat more fortunate. His satires appeal more to the Roman public than D'Annunzio's tragedies and dark dramas.

Taking the theatres of Rome in a general all year round view, what do we see? At the Costanzi, music; at the Valle, operetta; at the Valle (Gondoni's house), dialectic buffooneries!

I mention these three theatres only, because they are the best we have.

Italian authors are, on the other hand, improving, and find more favor with an Italian public now than French, German, or English authors. Bracco, Praga, Traversi, Baffico, Bertolazzi, Testoni, and Butti, are the most popular, though even their plays have rarely a long life. Long runs, indeed, excepting for operas, are almost unknown in Italy. The bill is usually changed every night, as formerly in the provincial theatres of England.

This reminds me of an anecdote told of Tommaso Salvini when, in his youth, he was considered the best Alfred who ever played the lover to the Lady of the Camelias. The play, with Salvini as Alfred, was such a success that it was repeated for many nights—so many, indeed, that the public began to be tired of it. So, by unanimous consent, they went to the theatre, each man provided with a table cloth, with which they pretended to be drying their eyes, from the first scene to the last. The Lady of the Camelias was not given again that season. This was in Bologna—and the beautiful actress who played the unfortunate heroine now lies in the Bologna cemetery with a magnificent monument over her grave—erected to her memory by Salvini himself. Salvini has remembered this lady all his life. He is still a handsome man, and his eyes are as expressive and as full of fire as ever.

In Salvini's opinion, the cause of so many failures of Italian plays is that they are not Italian enough.

"Italian authors," he says, "forget that Italians are the most imaginative people in the world; and, instead of showing Italian life on the stage, they go in search of a world different from our world—a world of pale, artificial characters, created beyond the Alps. What does an Italian public know of foreign society? It cannot be understood with us. An Italian play on Italian lines, which can be understood by every Italian who sees it, will—if ever written—find an echo from one end of Italy to the other! I know this, for wherever I have placed a real Italian play before Italians they have felt, suffered and wept with me. Believe me Italian plays lack Italianity."

Speaking of D'Annunzio, Salvini calls his plays beautiful, but unfit for the stage.

"They are admirable to read," he says, "but not to play. Even Duse (and I foresaw this) cannot sustain herself entirely on D'Annunzio's plays, however much she may have striven to do so."

Salvini has, however, hopes of Jorio's Daughter.

"From what I know of it," he says, "it ought to be a real Italian tragedy, really acted on Italian soil, in D'Annunzio's own abruzzo."

Speaking of his approaching tour in America, Salvini says, with a sigh:

"Ah! there they never saw me when I was young, and cannot make comparisons. I am going there in March, and I am seventy-five years of age!"

There has been much Grundyism lately respecting the rumored rupture between Duse and D'Annunzio. D'Annunzio is reported to have said that Duse would not be able to play Jorio's Daughter, and this has caused a rupture between the great artist and D'Annunzio. Finally, Duse would have no more to do with D'Annunzio's works, would return to her old repertory and leave the place in D'Annunzio's plays to Grammatica (her imitator) to fill. Duse, however, denies every word of the rumors set afloat on the subject. "I deny everything," she says; "I deny it emphatically!"

So Duse will again create a heroine of D'Annunzio, and, I think, she will rarely have had a part better suited to her peculiar style than The Daughter of Jorio.

But when Duse is on tour Irma Grammatica will take the part in Italy. As it is, the Grammatica company will have to be joined to the Duse company on account of the number of characters in the play, which will be produced first in Milan, after Lent. It will not be given in Rome till some time afterwards. The celebrated painter, Michetti, is preparing the scenes, which are to be exact reproductions of the real scenery where the play is supposed to take place.

This play, by the bye, is soon to appear on the operatic stage. Franchetti is to compose the music for it, and D'Annunzio will write the libretto. D'Annunzio has also written a new novel, and intends to sell his villa near Florence. He is tired of the soft life of the Tuscan hills. He may, perchance, eventually settle in Rome, the sombreness of its Campagna appealing more to the present state of his mind. But you can never tell beforehand what he will do in the end. This is an Abruzzi quality. Tosti, the composer, is somewhat like him in this respect. He went to London for a month, years ago, and has remained there ever since! Boito is another man who cannot be depended upon. Year after year his Nerone is advertised to appear, and yet its appearance seems as far off as ever.

"I am still working on it," he says, "but I cannot work unless I am inspired—unless I hear the music. I want singing in my brain. Then only can I work—and then I work with feverish ardor. But I must be inspired. Inspiration is everything, and must be taken on the wing!"

Boito also fears that his opera will prove too long, although Wagner is educating the Italian public to—length! Whenever given, however, it will be given first in Milan. "The Scala is such a beautiful theatre!" Boito says.

Puccini, the composer of Tosca, Bohème, etc., has taken to himself a wife, in the person of a young widow. The wedding was celebrated in Puccini's own villa at Torre del Lago. Only a very few and intimate friends were invited to it.

The terrible catasthrophe of Chicago has been the means of a serious examination of every theatre in Italy. Here, in Rome, the result has been most satisfactory. Our principal theatres have so many exits that the most crowded audience could escape within five minutes. As for the Costanzi, it is a perfect model of safety. It is entirely isolated, and, in case of danger, each of its four sides would be immediately converted into four immense openings, as the doors are in number as the columns on the walls, the space between each column forming a door. The passages and the stairs are also of extraordinary width, and the very stage itself can instantaneously be opened on to the street at the back, if required.

S. P. Q. R.

NEW THEATRES AND IMPROVEMENTS.

The New Auditorium at Grand Junction, Col., will be open for business May 1 under management of J. B. Boyer. The seating capacity is 1,200; size of stage 25 x 45; height of ceiling, 33 feet. It has an asbestos drop curtain and is well heated, lighted and ventilated.

The new theatre at Butler, Pa., was opened Jan. 21 by Earnest Lamson, in Young Tobe Hoxie.

Whiting, Iowa, is to have a $25,000 opera house building on strictly up-to-date lines.

The Orpheum Circuit is to have an up-to-date house in Minneapolis, and has bought a lot costing $135,000. The theatre building to be erected will cost $300,000.

Manager George L. Baker, of the Baker Enterprises, President Calvin Heilig of the Northwestern Theatrical Association, and Manager W. T. Pangle of the Marquam Grand, all of Portland, Ore., have incorporated the Eugene Amusement Company of Eugene, Ore., and the Walla Walla Amusement Company of Walla Walla, Wash. The two corporations have control of the new theatres in those cities.

C. F. Miller is about to erect a magnificent new theatre on Fourth street, Milwaukee. Mr. Miller will run it as a vaudeville house.

Owosso, Mich., which has been without a theatre for the past year, is soon to have a new one. R. M. Parshall, Cooney Melenbacher, and George Bradley have leased the old Opera House property for a term of years, and are busily at work remodeling it and putting it in first-class shape. The stage will be three times as large as the old one, and will be able to take care of all attractions. New chairs are to be put in, with two boxes and additional gallery room, which will give a seating capacity of 800. The house is to be known as the Owosso Opera House, and is to be under the management of Don T. Guinlan, who has had several years' experience in the work. The management expect to have the house ready for the opening by Feb. 15, 1904.

The people at Lawrence, Mass., will no longer need to go to Boston to see the best plays produced. The New Colonial Theatre at Lawrence is one of the handsomest and best appointed in New England. It is built of red brick, with granite trimmings, and special features include a fire door at the box office, which, when closed, completely shuts the theatre from the office-building, and a stage switch board, which includes the latest ideas and affords greater facilities than any switch board in the State. Weber and Rush are the lessees of the house, and Peter Sweeney is local manager.

R. V. La Mont has the contract for the construction work of the new Huntington Theatre, Huntington, Ind. Colonel J. M. Wood is the architect, and this will be one of the best theatres in the State. Seating capacity, 1,100; stage, 36 x 62 and 60 feet high. The house will be heated by steam and lighted with electricity, and will be thoroughly modern.

IN BROOKLYN THEATRES.

Richard Mansfield brings to the Montauk Theatre this week the production of Old Heidelberg, that was seen earlier in the season at the Lyric.

Frank Daniels appears at the Amphion Theatre this week in The Office Boy, that was seen some weeks ago at the Montauk. Miss Fisher takes the place of Louise Gunning as Euphemia.

Florence Bindley is the star at the Grand Opera House this week in A Midnight Marriage. Nettie Bourne, who is well known in Brooklyn, is in the cast.

Herrmann, the magician, appears at the Columbia Theatre this week. Herrmann is accompanied by a larger company than ever before, and is assisted by the Laskys, interpreters of military music.

This is anniversary week at the Bijou Theatre. Mrs. Spooner is entering upon the fourth year of her work in Brooklyn, and she has made many friends. There will be the usual feast making and gift making, and after the matinee Tuesday there will be an anniversary tea and reception, at which Mrs. Spooner and her daughters will preside, while at the Friday matinee handsome bas-relief placques of Abraham Lincoln will be given away. Mrs. Spooner has chosen the play The World Against Her to celebrate the event, the cast including every member of the Spooner company. Edna May, who did such fine work in Camille two weeks ago, and who took a much needed rest last week, will be seen in the title-role, and Cecil Spooner will take a comedy role. Mr. Philips will play James Carleton, Wilbur Higby will be Gilbert Blair, and Mr. Kennedy will play Bob, and, with Cecil Spooner, will introduce new specialties. Miss McAllister, after being away several weeks, returns to the cast. Between the acts Mr. Thardo will sing new songs. He has written an anniversary song.

A Desperate Chance is the attraction this week at the Park Theatre.

Her Marriage Vow is offered at the Novelty this week.

At the Folly this week the play is The Ninety and Nine. Its recent visits to Brooklyn has made it familiar. The company is headed by Frederick Hartley and Marion Ballou.

Corse Payton has chosen another of J. K. Tillotson's plays for production at his Lee Avenue Theatre this week. It is called Queena. Etta Reed Payton will take the title part, which is that of an American girl who marries an English nobleman and because of various tribulations becomes estranged. After the estrangement she becomes a great singer. Kirk Brown plays the part of the nobleman husband. Richard Crolius and Grace Fox have comedy parts.

For Lincoln's Birthday and the following Saturday Corse Payton presents at his Fulton Street Theatre Ulie Akerstrom, the author and actress, in her own comedy, Our Girl, played by her on tour with success.

At the Gayety this week the Behman Show are the entertainers, with the Russell Brothers as headliners and a long list of artists.

The Kentucky Belles are the entertainers at the Star Theatre this week, opening with a musical farce, The Marriage Trust, followed by an olio with many well-known artists of the vaudeville forces, concluding with the burlesque Down Where the Blue Grass Grows.

VINCENT R. KIRK.

ENGAGEMENTS.

By the Fielding Amusement Company, William S. Gill, for the character comedy in Wedded, Yet No Wife.

Josephine Florence Shepherd, with Ben Hendricks in Erik of Sweden.

Annie Hunter Evans, to play Jane Cauldwell with Mrs. Herne's Sag Harbor company.

GEORGE E. MACK
The Bewildered Orderly—Sergeant Kitty. Daly's.

JESSIE MILLWARD
FLORENCE ROCKWELL
FLORENCE KAHN
LIZZIE HUDSON COLLIER
EDITH ELLIS BAKER
ANN WARRINGTON
GRACE GAYLER CLARK
LOUISE MACKINTOSH
ELOUINA OLDCASTLE
MERCEDES LEIGH
MILDRED MORRIS
HARRIET BROADHURST
CORA WILLIAMS
INA BROOKS
FANNY STOCKBRIDGE
MARY SCOTT
EUGENIA FLAGG
AUGUSTA GARDNER
MARJORIE SMITH
LAURA ALONZO
JOSEPHINE VICTOR
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THEODORE ROBERTS
MARTIN L. ALSOP
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FRANK HATCH
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BARTON HILL
GEO. C. BONIFACE
FRED ERIC
L. ROGERS LYTTON
WILLIAM BURKETT
CLIFFORD LEIGH
HENRY STOCKBRIDGE
ROBERT ROGERS
OTIS HARLAN
EDWARD M. ELLIS
W. D. NEWMAN
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CLARKE QUARRIER, Agent
JULES ECKERT GOODMAN, Press Representative

The above, the first of a Series of Enterprises to be conducted by the

NATIONAL THEATRE COMPANY (Incorporated),
SYDNEY ROSENFELD, President and Managing Director,

will begin its Season during the week of Feb. 15, 1904. The Exact New York Opening Date will be duly announced. In the meanwhile, inviting the confidence of the Public and the support of the Press, which will be the only medium through which this enterprise will address itself to its Patrons, full information as to plays, casts and prices of seats will be given on application to R. L. GIFFEN, Acting Mgr., Room 11, 1432 B'way.

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Second Play:—A New Comedy of American Society by Cleveland Moffett, entitled "MONEY TALKS."

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Washington's Birthday also open.
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Open Time
PARK THEATRE,
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Feb. 22, 23, 24.
March 7, 8, 9, 10, 11, 12.
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A Good Opera Company for February 16th or one night soon after Lent. We are now booking for next season, so if you have anything to offer please communicate Seating capacity 1,150, population 7,000.
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WALLACK'S Broadway and 30th St., Evgs., 8:15. Mats., Wed., Lincoln's Birthday and Sat., 2.
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BABES IN TOYLAND.
Matinees Wed. and Sat. at 2. Evenings at 8 sharp.
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Special Mats.—Lincoln's and Washington's Birthdays.

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Evenings, 8. Mat. Saturday, 2.
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In the new play, **Sweet Kitty Bellairs**

HUDSON THEATRE, 44th St. near Broadway
Evenings, 8:30. Mats. Wed. and Sat., 2:15
HENRY B. HARRIS.....Manager
ROBERT EDESON IN
RANSON'S FOLLY
By Richard Harding Davis.

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Continuous Performances. 143 E. 14th St., N. Y. City.
12:30 noon to 11 p. m.
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MARTIN J. DIXON, Lessee and Manager.
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Presents for the First Time in America the Famous Spanish Actress
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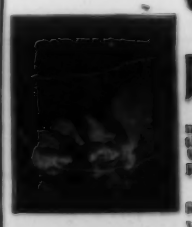

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A. KRETSMAR, 40 East 19th Street.

Ralph Edwards, of Edwards and Ronney, met with much success singing Eugene Ellsworth's "personal" ballad, "For Many Years," at Proctor's Twenty-third Street last week.

The Beardsley Sisters, who are featuring as a duet Feist and Barron's new Zulu song, "My Little Zu-oo-oo-lu," will be seen in a musical comedy on Broadway in the near future.

Charles K. Harris, the Thirty-first Street music publisher, has several new songs now in press, which will be issued Feb. 1. They include two of his own compositions, entitled "For Sale, a Baby," and a descriptive ballad, "You Never Spoke to Me Like that Before;" also a new high class sentimental ballad by the well-known writers, George Rosey and Frank Tannehill, Jr., entitled "In a World Just Made for Two," and a new song by Joseph E. Howard, author of "Hello, My Baby," entitled "Good-bye, My Lady Love."

The orchestra at the Buckingham, under the direction of Professor Binhak, have frequent requests for De Koven's Red Feather selections, Cole and Johnson Brothers' "Under the Bamboo Tree," "Maid of Timbuctoo," and "The Flowers of Dixieland;" the selections from Smith and Englander's The Office Boy, and Ranken and Kerker's Winsome Winnie.

"The Pittsburgh Gazette" and "Rover" are two marches that have captured the attention of orchestra leaders. Published by the Walrus Company.

Lottie Gilson is featuring Cole and Johnson's "Maid of Timbuctoo."

The Vandersloot Music Company report that they are working night and day getting out their new issues.

Williams and Van Alstyne, the Western team, have two new numbers that have just been published, entitled "There's a Chicken Dinner Waiting Home for You," and a waltz-song, "If I Were Only You." Both published by the "Big Firm."

Mattie Williams is singing two very catchy coon songs, "My Afro-Mexican Queen," and "Coonville's Cullud Band."

Emma Carus is singing "Sally," a coon ballad. Published by Peerless Publishing Company.

Mary Norman is featuring Robert A. Keiser's composition, "An Afternoon Tea."

George Totten Smith is the composer of a new comic song called "Mr. Peewee." Published by Sol Bloom.

The Berth Family Orchestra, at the Palace, Los Angeles, Cal., never fails to get applause with Rankin and Englander's selection from The Jewel of Asia, Perry's "Warbler's Serenade," and Munson and Leonard's "Ida."

Walter Hawley and Alfred Solman, of the staff of Joseph W. Stern and Company, have a new song, "Turn Those Eyes Away," which will be heard in an important operatic production.

Pearl Berry, who is now in the West, writes in to say that "I Ain't Got No Time," "Let Me In, Dat's All," and "Eat, Drink, and Be Merry" are her best coon songs. Published by Leo Feist.

J. Aldrich Libbey reports to the Peerless Publishing Company that "My Bessie's Wedding Day" is one of the best ballads he has used for many years.

Frederick V. Bowers continues to delight the patrons of vaudeville by his rendition of "Every Day is Sunshine When the Heart Beats True."

Sergeant Kitty, by A. Baldwin Sloane and R. H. Burnside, at Daly's Theatre, has turned out four good songs in "Kitty," "Love," "O, Star of Hope," and a mock story ballad as rendered by Junie McCree, called "The Girl I Loved the Best Gave that to Me." All published by Charles K. Harris, 31 West Thirty-first Street, New York.

The charming vocalist, Hazel Burt, is using Fay and Oliver's "Good-night, Beloved, Good-night." She has also in rehearsal the love song, "Just Because You Were an Old Sweetheart of Mine."

Eleanor Bennett has in rehearsal three songs which she will use throughout her coming tour. They are "Star of My Life," by Ed Corliss; "In a Garden of Faded Flowers," by Lamb and Bratton, and "Good-night, Good-night, Beloved."

Larry Coleman, the well-known entertainer, is singing three love ballads, "Dear Rosalie," "You're the Flower of My Heart, Sweet Adeline," and "Just Idle Dreams."

Edna May King, formerly of the King Sisters, is meeting with success singing Feist and Barron's coon song, "I Ain't Got No Time," and "In Starlight," by Robert A. King. She is now on the Keith circuit.

Frank G. Newell and his orchestra have frequent requests for the selection from Smith and Englander's The Office Boy and Leo E. Berliner's "Africana."

Madeline Burdette, the well-known ballad reader, has found a splendid number in John Heinman's popular "Jessamine."

The Doherty Sisters, formerly of The Major and Judge co. are reported to be doing splendidly in England and Wales. They are singing Horwitz and Bower's "Annie Was a Wise, Wise Girl."

"Lights of Home," Al Trahern's story song, is meeting with much success at the hands of the many singers who are using it.

"When All Goes Wrong" is being featured by many well-known singers, and as a seller is all right. Published by the Walrus Company.

Homer Lind, in his new vaudeville act with Augusta Glose, is featuring "A Song of Yesterday," by Risa Johnson Young and Anton Heindl and "My Little Belle of Japan," by John W. Bratton.

E. H. Pendleton's success, "You, You, You," and the charming girl song, "Rose, Rose, Rose," are sung by Phil Adams in an effective way.

The Bakers, prominent vaudevillians, have added the late John Stromberg's pathetic darkey serenade, "Come Down, Ma Evening Star," to their repertoire.

Zelma Rawlston, who has been playing the Western vaudeville houses, is singing "In Sunny Africa" and "My Little Zu-oo-oo-lu." She will shortly be seen in New York.

From Spokane, Wash., comes news of the success of Herbert Walter's "Breezy Corner" march and Robert Recker's "Our Soldier Boys." They were recently programmed by the Orchestra at the Theatre Comique, under the direction of Jack Sumpf.

Hardie Langdon is singing "Take Me Back to My Louisiana Home" and "Her Eyes of Irish Blue," and she is also featuring that quaint Indian song, "Navajo."

"Only a Bunch of Violets," a story in song of hearts and flowers, is published by the Vandersloot Music Company.

The Dillon Brothers have written a new comic song which they are singing themselves, entitled "When the Breezy Breezes Blow." A limited number of professional copies of this song have been issued to professionals only.

Little Edna May, who is now touring Pennsylvania with the Why Women Sin company, is singing "Mary Ann." Published by Leo Feist.

Joseph Flanner, the widely known publisher of Milwaukee, whose music house has been the leading establishment of its kind in that city for many years, announces a remarkable list of song successes this week: "Babies' Broken Toys," a song of much melody and fine, general human interest, by John H. W. Byrne, and Charles Miller, the composer of "The Robins Sweet Song Reminds Me of You;" Estelle Marsden's beautiful ballad, "Be My Own;" another hit by Gus. Weinburg, Milwaukee's popular comedian, entitled "That Was the Last That I Remembered," a topical song; and Gus. A. Schultz and Charles Miller's "The Robin's Sweet Song Reminds Me of You." The Weinburg topical song, with its refrain of "That's the Last That I Remembered," has both humor and melody to commend it, and seems a capital production for a good comedian.

Rudolph Aronson, who is now in Europe on business, is also making arrangements for the publication of all of Charles K. Harris' prints for Germany and countries other than England and Ireland. Mr. Aronson has sent to Mr. Harris a manuscript of a waltz by a rising young Polish composer, Karl Sirrahisky. Mr. Harris has placed it in the press. After hearing this waltz played in his office, Mr. Harris cabled to Mr. Aronson to place Mr. Sirrahisky under contract for five years, and will during that period publish and control all of this young composer's waltzes.

Madge Fox is making a big hit with "Navajo" at the Bon Ton Theatre, Jersey City, this week.

"Sunny, Sunny Jane," a dainty love song, and "My Pretty Mountain Queen," published by the Vandersloot Music Company, are meeting with flattering success.

Fred Jackson has recently introduced the song, "For Many Years," the story of which the composer, Eugene Ellsworth, got from a poetic personal published in the New York *Herald*.

M. L. Price, leader of the Opera House Orchestra at Sterling, Ill., writes that he is making a hit with "Sunbeams and Shadows" and "When a Lady Leads the Band."

Molly Hunting, of the Four Huntings, will feature Cobb and Edwards' French coon song "Mam'selle Honee."

Professional copies are now ready for the two new songs written by Charles K. Harris, "You Never Spoke to Me Like That Before," and his new pathetic child song, "For Sale, a Baby."

Oliver Kimball, director of Kimball's orchestra, Westboro, Mass, writes: "The waltz, 'Under Southern Skies,' received, and has made a hit. I have used it every night to repeated encores."

Clarice Vance is featuring Shapiro, Remick and Co.'s latest publications.

Blanche Arlington is receiving encores nightly introducing the Vandersloot Music Company's popular song, "Under Southern Skies."

Dorothy Neville, one of the shining lights in vaudeville, has included Cole and Johnson's "Save It For Me" in her extensive repertoire of songs.

At a fair recently held at Le Roy, N. Y., the Orpheus Orchestra and Le Roy Cornet Band rendered "A Breezy Corner" march and "Oh, Didn't He Ramble."

Theodore Appell, musical director of Blaney's Theatre, Newark, N. J., recently rendered a complete programme from the catalogue of J. W. Stern & Co., including the selection from Hadley and Ranken's Nancy Brown; "United States Forever," march, by LaCalle; a waltz from De Koven's opera Red Feather; solo for cornet, "Maid of Timbuctoo," by Cole and Johnson Brothers, and S. R. Henry's "Colored Ragamuffins" march.

Jessie King, the charming vocalist, is singing the beautiful Southern ballad, "Down in Mobile Long Ago," which is favorably received by her audiences.

"Because You Were an Old Sweetheart of Mine" has been added to the repertoire of some of the most noted people on the vaudeville stage; among them being such well-known singers as Frieda Wichart, The Allens, Nelson Lingard, Victor Earle, Charles Coleman and John Rodger.

MUSIC PUBLISHERS.

ELEANOR FALKE AND "MARY ANN" RUN A CLOSE RACE FOR POPULAR FAVOR.

Eleanor Falke has gained an enviable reputation as a very clever artist, and is a popular favorite wherever she appears. Just at the present writing she is in vaudeville, and meeting with extraordinary success. The press and public alike have been unanimous in the praise of this clever artist. Miss Falke's success is not alone due to the fact that she is AN ARTIST, a clever dancer and singer, but because she possesses the happy faculty of selecting songs for repertoire that become famous.

During the past few seasons Miss Falke has enjoyed the distinction of having been THE FIRST to introduce many of the songs that have become BIG HITS. For instance, Miss Falke was among the first to sing "Bedella;" her success with this song created pages of newspaper comment. Miss Falke is always ambitious, and immediately set about to gain more fame by introducing ANOTHER HIT, WHICH SHE HAS DONE. The song is "Mary Ann," and her success with this song is greater than any other she has ever sung. The "press" has devoted much space in describing the cleverness of "Mary Ann" as a song, and the artistic work of Eleanor Falke, who sings it.

"Mary Ann" is a great song, and the whole world will be humming, whistling, singing and talking about it before Miss Falke will be satisfied to look for another song to follow it.

This will MERELY give you an idea of the greatness of "Mary Ann" as a song; so don't wait, but arrange to use "Mary Ann" next week. You'll be convinced WHY you should use it, after you sing the first verse. Just drop a line to Leo Feist, 134 West Thirty-seventh Street.

In answering these advertisements please mention THE MIRROR.

MUSIC NOTES.

The annual entertainment by the choir of Bloomingdale Reformed Church, Broadway and Sixty-eighth Street, will be given to-morrow (Tuesday) at 8.30 P. M. Signor P. F. Del Campiglio is organist and director; Maud Farwell Bliss, soprano; Millie E. Pottgieser, contralto; Emile Barrangon, tenor, and Frank Rosenthal, basso, will take part. After the music programme an original music sketch, Trials of a Choir Rehearsal, written by George H. Rareshide, composed and arranged by P. F. Del Campiglio, will be given.

Julian Pascoe, pianist, gave a concert in the small ballroom of the Waldorf-Astoria on Thursday evening. Olney Speaks, baritone; Edward Strong, tenor, and the Misses Wall assisted.

Felix Weingartner, the German conductor who is to direct three of the Philharmonic Society's concerts, arrived on the *Kaiser Wilhelm der Grosse* Thursday.

George Clifford Vieh, of St. Louis, was heard in piano recital at the American Institute of Applied Music on Friday evening.

The Shields Art Club gave an entertainment in Carnegie Lyceum last Tuesday evening. Musical numbers were furnished by Lucille Smith-Morris, Eugenie Simonson, Edith Gambrill, Florence Glover, Florence Huberwald, Reed Miller, and C. M. Cortesi. Readings were contributed by Henry Steigner and Grace Reed Foster.

Ferrucio Busoni, pianist, played with the Kneisel Quartette at their concert in Mendelssohn Hall, Feb. 2.

Edward A. MacDowell has announced his intention of resigning as head of the department of music of Columbia University.

The second of a series of chamber music concerts was given at Knabe Hall on Wednesday evening by Eugene Bernstein and Modest Altschuler.

Desider Vecsey, a Hungarian pianist, made his New York debut at a concert given in the grand ballroom of the Waldorf-Astoria on Feb. 1.

Carmen, Tristan and Isolde, the seventh performance of Parsifal, L'Elisir d'Amore, and Fidelio were the operas presented at the Metropolitan Opera House the past week. An extra matinee of Parsifal will be given on Feb. 22. Mr. Conried announces that he will give a complete cycle of the Ring of the Nibelung. Fran Naval, the tenor, to replace Caruso, and Madame Ackte, a new soprano, have arrived.

Louis Mollenhauer, a music teacher, of Brooklyn, was adjudged a bankrupt in the United States District Court recently.

Madame Schumann Heink gave the only song recital that she is announced to give in New York the present season in Carnegie Hall Friday afternoon. A large audience filled every available space. Seats were even placed upon the stage for the auditors. The artist's rich, beautiful voice is as delightful as ever. Josephine Hartmann accompanied.

A pleasing recital was given by Albert Gerard-Thiers in his studio at Carnegie Hall Saturday morning.

Frank Damrosch gave the fourth of his symphony concerts for young people in Carnegie Hall Saturday afternoon. Adele Aus Der Ohe was the soloist.

Othello was sung in English for the first time in Washington on Feb. 1 by the Henry W. Savage English Grand Opera company. Mrs. Roosevelt and a party of distinguished guests were present.

A. M. Bagby gave the first of a series of talks on music at the Waldorf-Astoria last Tuesday morning. Illustrations were given at the piano by Adele Aus Der Ohe.

Sam Franko gave another concert of old music in the Lyceum Theatre on Feb. 2. The soloist was Anna Arnaud.

Madame Melba has been ill with bronchitis at Monte Carlo, but is convalescent.

MUSIC PUBLISHERS.

A FEW EXCELLENT SONGS.

"Baby's Broken Toys." By Jno. H. W. Byrne.
A beautiful, pathetic child song, appeals to all classes.

"Be My Own." By Estelle Marsden.
A high class ballad in two keys—tenor or baritone.

"The Robin's Sweet Song Reminds Me of You."
By Gus Schultz and Chas. Miller. A sentimental love song.

"That Was the Last That I Remembered."
By Gus Weinberg. A topical song. A big hit for a good comedian.

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A STRONG STORY BALLAD
In the repertoire of Vaudeville's Topliners.
HORWITZ & BOWERS' HIT OF 1903
"Every Day is Sunshine When the Heart Beats True."
Authors of "No One But You."
Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.
Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.
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FREDERICK V. BOWERS
Singing his own songs in
VAUDEVILLE
Address care JOS. W. STERN & CO., - 34 E. 21st St. New York.

YOUR MOTHER WANTS YOU HOME, BOY,
And She Wants You Mighty Bad.
Sung by R. J. JOSE.
PAUL DRESSER'S LATEST AND GREATEST BALLAD.
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Compositions of Note.	Instrumental Numbers.
"SUNNY, SUNNY JUNE" A dainty little song.	"THE VOICE OF FLOWERS" Valse Intermezzo.
"MY PRETTY MOUNTAIN QUEEN" A charming love song.	"VALLMONT" Reverie.
Copies mailed to professional singers enclosing stamps and programme.	NOTICE!—Leaders should send for these numbers.

VANDERSLOOT MUSIC CO., Prof. Dept., - - - - - - WILLIAMSPORT, PA.

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SEND FOR IT.
A tremendous success with the famous Charlotte Guyer George, and many others.
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"TELL ME ONCE AGAIN."

Williams and Van Alstyne
ANNOUNCE
"THERE'S A DINNER WAITING HOME FOR YOU."

"FOR MANY YEARS." | "FOR MANY YEARS." | "FOR MANY YEARS." | "FOR MANY YEARS." | "FOR MANY YEARS."

The best ballad in many years written by EUGENE ELSWORTH, and published by M. WITMARK & SONS. Write for professional copy.

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Catching the public by storm. Don't Miss It.
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Latest and best effort by this successful writer. Send programme and stamps.
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Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
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"I'LL BE TRUE." This is a beautiful, catchy Waltz Song. The sentiment and melody are entrancing. Nothing like it. For ladies or gents.
"THE GIRL WHO HAS WON MY HEART" A March Song with a swing and tune that everyone says is great. A winner!
You must get professional copies at once. Send program. No cards.
W. H. ANSTEAD, 51 W. 28th St., New York City.

SAM GROSS

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In answering these advertisements please mention THE MIRROR.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Harrisburg, Pa., Feb. 9, Middletown 10, Conshohocken 11, Wilmington, Del., 12, Burlington, N. J., 13.

A BREEZY TIME (Merle H. Norton, mgr.): Camden, Ark., Feb. 9, Magnolia 10, Texarkana 11, Atlanta 12, Pittsburg 13, Mt. Pleasant 15, Sulphur Springs, Tex., 16, Wolfe City 18, Honey Grove 19, Bonham 20, Durant, I. T., 22, Cordo 23.

A BUNCH OF KEYS (Gus Bothner, mgr.): Coshocton, O., Feb. 9, Dennison 10, Waynesburg, Pa., 11, 12, Beaver Falls 13, 14, East Liverpool, O., 15, Steubenville 16, Youngstown 17, Salem 18, Lisbon 19, Sharon, Pa., 20, 21.

A COLORADO WAIF (Cross and Kimball, mgrs.): Lincoln, Neb., Feb. 9, 10, Omaha 11, Nebraska City 12, Atchison, Kan., 13, Topeka 14, Waumego 15, Salina 16, Abilene 17, Junction City 18, Emporia 19, Lawrence 20, St. Joseph, Mo., 21, 22, Leavenworth, Kan., 23.

A DESPERATE CHANCE (I. M. Mittenthal, mgr.): Brooklyn, N. Y., Feb. 8-13, Boston, Mass., 15-20.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.: Norfolk, Va., Feb. 9, 10, Suffolk 11, Richmond 12, Petersburg 13, Danville 15, Greensboro, N. C., 16, Winston-Salem 17, Durham 18, Raleigh 19, Wilmington 20.

A GENTLEMAN OF FRANCE: Duluth, Minn., Feb. 12, 13.

A HIDDEN CRIME (J. M. Ward, mgr.): Bridgeport, Conn., Feb. 12, 13, Paterson, N. J., 18-20, Baltimore, Md., 22-27.

A HUMAN SLAVE (J. M. Ward, mgr.): Scranton, Pa., Feb. 8-10, Wilkes-Barre 11-13, Syracuse, N. Y., 15-17, Rochester 18-20.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Los Angeles, Cal., Feb. 7-14.

A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Newark, N. J., Feb. 8-13, Elizabeth 15-17, Trenton 18-20.

A MIDNIGHT MARRIAGE: Brooklyn, N. Y., Feb. 8-13.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Ottumwa, Ia., Feb. 9, Muscatine 10, Davenport 11, Clinton 13, Cedar Rapids 15.

A RABBIT'S FOOT: Jacksonville, Fla., Jan. 22—indefinite.

A RAGGED HERO (Fielding Amusement Co., mgrs.): St. Louis, Mo., Feb. 7-13, Cincinnati, O., 14-20.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Des Moines, Ia., Feb. 11-13, Muscatine 15, Oskaloosa 16, Ottumwa 17, Albia 18, Iowa City 19, Cedar Rapids 20, Rock Island 21.

A ROYAL SLAVE (Harry Gordon, mgr.): Shenandoah, Pa., Feb. 9, Milton 10, Shamokin 11, Condersport 12, Emporium 13, Williamsport 16, Jersey Shore 17, Hollidaysburg 18, Mt. Pleasant 19, Connellsville 20, Charleroi 22, Indiana 23.

A ROYAL SLAVE (Harry Gordon, mgr.): Sioux City, Ia., Feb. 10, Norfolk, Neb., 11, Onawa, Ia., 12, Missouri Valley 13, Waterloo 17, Clarksville 18, Oelwein 19, Boone 20, Iowa Falls 22, Clarion 23.

A RUNAWAY WIFE: Springfield, Mass., Feb. 8, 9.

A TEXAS STEER (M. Rice, mgr.): Petersburg, Va., Feb. 9, Richmond 10, Charlottesville 11, Annapolis, Md. 12, Atlantic City, N. J., 13, Brooklyn, N. Y., 14-20.

A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Delphos, O., Feb. 9, Alexandria, Ind., 10, Anderson 11, New Castle 12, Richmond 13.

A TRIP TO CHINATOWN: St. Louis, Mo., Feb. 7-13.

AN ARISTOCRATIC TRAMP (Wm. Kilroy, mgr.): Bellefontaine, O., Feb. 8, Marysville 9.

ADAMS, MAUDE: Trenton, N. J., Feb. 9.

ALLEN, VIOLA: New York city Feb. 8-March 19.

ALONG THE KENNEBEC (Chas. R. Reno, mgr.): Philadelphia, Pa., Feb. 8-13.

ALPHONSE AND GASTON: Gainesville, Tex., Feb. 9, Fort Worth 10, Dallas 11, Trinidad, Col., 14, Pueblo 15, Leadville 16, Cripple Creek 17, Victor 18, Colorado Springs 19, Greeley 20, Denver 22-27.

AN AMERICAN HOBO: Athens, O., Feb. 18, McConnellsville 19, Lancaster 20, Chillicothe 22, Zanesville 24, Coshocton 25, Massillon 26, Canton 27.

ARE YOU A MASON: Seattle, Wash., Feb. 7-13, Ellensburg 15, North Yakima 16, Ritzville 17, Spokane 18-20, Wallace, Ido., 22, Missoula, Mont., 23.

ARIZONA: Winchester, Va., Feb. 9, York, Pa., 10, Columbia 11, Reading 12, Phoenixville 13, Philadelphia 15-20.

ARRAH NA POGUE (Davis and Butterfield, mgrs.): Boston, Mass., Feb. 8-13, New York city 15-20.

AT PIKE'S PEAK (Claude Boardman, mgr.): Odin, Ill., Feb. 11, Mt. Vernon 13, McLeansboro 15, Harrisburg 16, Graysville 18, Robinson 20, Newton 22.

AT THE OLD CROSS ROADS (Arthur C. Alston prop. and mgr.): St. Joseph, Mo., Feb. 7-10, Soldiers' Home, Kan., 11, Warrensburg, Mo., 12, Sedalia 13, St. Louis 14-20.

BARRYMORE, ETHEL: Easton, Pa., Feb. 11.

BATES, BLANCHE (David Belasco, mgr.): Philadelphia, Pa., Jan. 18-Feb. 13.

BEN HUR: Nashville, Tenn., Feb. 8-13, Memphis 15-20, Lexington, Ky., 22-24.

BLAIR, EUGENIE: Providence, R. I., Feb. 8-13.

BONELLI, WILLIAM, AND ROSE STAHL: Belleville, Can., Feb. 9, Woodstock 10, London 11, St. Thomas 12, Galt 13, Toronto 15-20.

BURGESS, NEIL (H. A. Mann, mgr.): Philadelphia Pa., Feb. 8-13.

BUSTER BROWN (Broadhurst and Currie, mgrs.): New Haven, Conn., Feb. 9, Hartford 10, Bridgeport 11, New London 12, Waterbury 13, Philadelphia Pa., 15-20, Youngstown, O., 22, Lorain 23, Sandusky 24, Toledo 25-27.

BUSY IZZY: Toledo, O., Feb. 7-10, Jackson, Mich., 11, Bay City 12, Saginaw 13, Detroit 14-20.

CARTER, MRS. LESLIE: Detroit, Mich., Feb. 8-13.

CHECKERS (Kirke La Shelle, mgr.): New York city Jan. 25-Feb. 20.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Wilmington, Del., Feb. 4-6, Brooklyn, N. Y., 8-13.

CLAXTON, KATE: Harrisburg, Pa., Feb. 9, Wilmington, Del., 10, Newport News, Va., 11, Norfolk 12, Richmond 13, Annapolis, Md., 15, Norristown, Pa., 16, Trenton, N. J., 17, Hoboken 18-20, Brooklyn, N. Y., 22.

COGHLAN, GERTRUDE: Albert Lea, Minn., Feb. 11.

COGHLAN, ROSE (Jules Murry, mgr.): Austin, Tex., Feb. 9, Waco 10, Morlian 11, Corsicana 12, Fort Worth 13.

COHAN: Lexington, Ky., Feb. 9, Knoxville, Tenn., 10, Birmingham, Ala., 11, Atlanta, Ga., 12-13, Chattanooga, Tenn., 15, Nashville 16, Montgomery, Ala., 17, Pensacola, Fla., 18, Mobile, Ala., 19, Meridian, Miss., 20.

COLLIER, WILLIAM: Boston, Mass., Feb. 8-20.

CRANE, WILLIAM H.: Indianapolis, Ind., Feb. 12-13.

CROMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.

DALE, MARIE (W. E. Martin, mgr.): Texarkana, Ark., Feb. 9, Shreveport, La., 10.

DARE DEVIL DOROTHY: Holyoke, Mass., Feb. 11-13, Fall River, 15-20, Albany, N. Y., 25-27.

DAVID HARUM (Julius Cahn, mgr.): Albert Lea, Minn., Feb. 11.

DAVIS, FAY: Baltimore, Md., Feb. 8-13.

DODGE, SANFORD: Algona, Ia., Feb. 9, Hampton 10, Newton 12, Perry 13, Marysville, Mo., 15, Creston, Ia., 17, Atlantic 20, Carroll 22, Harlon 23, Freemont, Neb., 24.

DORA THORNE: Chattanooga, Tenn., Feb. 13.

DOWN AND UP (Geo. Hickman, mgr.): Dunkirk, Ind., Feb. 9, Marion 10, Winchester 11, Eaton, O., 12, New Castle, Ind., 13.

DOWN BY THE SEA (Phil Hunt, mgr.): San Francisco, Cal., Feb. 7-13, San Jose 14, Oakland 15, 16, Sacramento 17, Chico 18, Ashland, Ore., 19, Salem 20, Portland 21-27.

DRIVEN FROM HOME: Boston, Mass., Feb. 8-13.

EDESON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 18—indefinite.

EMMETT BELLS: Topeka, Kan., Feb. 12.

ELLIOTT, MAXINE: Pittsburgh, Pa., Feb. 8-13.

ERIK OF SWEDEN (Sidney R. Ellis, mgr.): Escanaba, Mich., Feb. 9, Marquette 10, Ishpeming 11, Hancock 12, Calumet 13, Duluth, Minn., 15, West Superior, Wis., 16, Brainard, Minn., 17, Grand Forks, N. D., 18, Winnepeg, Man., 19, 20.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Decatur, Ill., Feb. 9, Danville 10, Terre Haute, Ind., 11, Bloomington, Ill., 12, Peoria 13, Galesburg 15, Dubuque, Ia., 16, Clinton 17, Davenport 18.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Davenport, Ia., Feb. 21, Omaha, Neb., 22-24, St. Joseph, Mo., 25-27.

FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Baltimore, Md., Feb. 8-13, Rochester, N. Y., 15-17, Syracuse 18-20, Providence, R. I., 22-27.

FOR MOTHER'S SAKE (Rasco and Holland's; Wm. Pottle, Jr., mgr.): Denver, Col., Feb. 14-20, North Platte, Neb., 22, Kearney 23, Grand Island 24.

FOR HER CHILDREN'S SAKE (Western; Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Akron, O., Feb. 8-10, Massillon 11, New Philadelphia 12, Coshocton 13.

FORGIVENESS: Bufton, Ind., Feb. 8, 9.

FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Minneapolis, Minn., Feb. 7-13, Milwaukee, Wis., 14-20, Chicago, Ill., 21-27, Detroit, Mich., 29-March 5.

FROM RAGS TO RICHES (Max H. Myers, mgr.): St. Paul, Minn., Feb. 14-20, Minneapolis 21-27.

GALLAND, BERTHA: Kansas City, Mo., Feb. 8-10.

GEORGE, GRACE: Washington, D. C., Feb. 8-13.

GILLETTE, WM.: New York city—indefinite.

GILMORE, PAUL (Jules Murry, mgr.): Portland, Ore., Feb. 8, 9, Tacoma, Wash., 10, Victoria, B. C., 11, Vancouver 13, New Whatcom, Wash., 15, 16, Everett 17, Seattle 18-20, North Yakima 23.

GIRLS WILL BE GIRLS: Holyoke, Mass., Feb. 11.

GOODWIN, NAT: Chattanooga, Tenn., Feb. 9, Birmingham, Ala., 12.

GRANTLEY, HELEN (Jas. B. Delcher, mgr.): Americus, Ga., Feb. 9, Albany 10, Thomasville 11, Bainbridge 12, Waycross 13, St. Augustine, Fla., 15, Jacksonville 16, Tampa 17, 18, Brunswick, Ga., 22.

GRAPEWIN, CHARLES: Montreal, Can., Feb. 8-13.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Marion, Ind., Feb. 9, Noblesville 10, Union City 11, Alexandria 12, Greenfield 13, Columbus 15, Seymour 16, Madison 17, Bloomington 18, Terre Haute 19, Paris, Ill., 20.

HALL, GEORGE F. (Fielding Amusement Co., mgrs.): Warsaw, N. Y., Feb. 9, Perry 10, St. Catherines, Can., 11, Brantford 12, London 13, Petrolia 15, Chatham 16, St. Thomas 17, Stratford 18, Woodstock 19, Hamilton 20, Lindsay 22, Otillia 23, Barrie 24, Guelph 25, Berlin 26, Galt 27.

HANFORD, CHARLES B.: Burlington, Ia., Feb. 9, Albia 10, Creston 11, Plattsmouth, Neb., 12, Fremont 13, Columbus 15, Grand Island 16, Kearney 17, North Platte 18, Cheyenne, Wyo., 19, Colorado Springs, Col., 20.

HANS HANSON (Jas. T. McAlpin, mgr.): Le Roy, Ill., Feb. 9, Farmer City 10, Gibson City 11, Paxton 12, Hoopeston 13, Westville 14, Chrisman 15, Clinton, Ind., 16, Paris, Ill., 17, Effingham 18.

HAPPY HOOLIGAN (Eastern; Charles E. Barton, mgr.): Louisville, Ky., Feb. 8-13, Milwaukee, Wis., 21-27.

HAPPY HOOLIGAN (Western; Al. Dolson, mgr.): Duluth, Minn., Feb. 11.

HARNED, VIRGINIA: New York city Jan. 25—indefinite.

HAWTREY, CHARLES: Boston, Mass., Feb. 8-13.

HEARTS ADRIFT: Jersey City, N. J., Feb. 8-13.

HEARTS OF OAK (Wm. B. Gross, mgr.): Denver, Col., Feb. 7-13, Hutchison, Kan., 15, Topeka 16, St. Joseph, Mo., 18-20.

HELLO, BILL: Dayton, O., Feb. 11-13.

HER FIRST FALSE STEP (C. F. Whitaker, prop.; E. E. Schiller, mgr.): Trenton, N. J., Feb. 8-10, Elizabeth 11-13, Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Brooklyn, N. Y., Feb. 8-13, Boston, Mass., 15-20, Holyoke 22-24.

HILLIARD, ROBERT: New York city Jan. 25—indefinite.

HUMAN HEARTS (Eastern; Jesse Blanchard, mgr.): Philadelphia, Pa., Feb. 8-13, New York city 15-20.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Vancouver, B. C., Feb. 9, New Westminster 10, New Whatcom, Wash., 11, Everett 12, Salem, Ore., 14, Albany 15.

IN CONVICT STRIPES: Tucson, Ariz., Feb. 10.

IN LOUISIANA (G. D. Johnstone, mgr.): Thibodaux, La., Feb. 9, Napoleonville 10, Donaldsonville 11, Plaquemine 12, Baton Rouge 13, Amite 16, Magnolia, Miss., 17, McComb 18, Brookhaven 19, Wesson 20.

IN OLD KENTUCKY (Jacob Litt, mgr.): Detroit, Mich., Feb. 8-13, Cleveland, O., 15-20, Pittsburgh, Pa., 22-27.

IN THE PALACE OF THE KING (Davis and Darcy, mgrs.): Macon, Ga., Feb. 9.

IRVING, HENRY: St. Louis, Mo., Feb. 22-27, Cincinnati, O., 29-March 5.

IRVING, ISABEL: Frankfort, Ind., Feb. 10.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Syracuse, N. Y., Feb. 8-10, Rochester 11-13, Utica 15, 16, North Adams, Mass., 17, Troy, N. Y., 18-20, Scranton, Pa., 22-24.

JEFFERSON, THOMAS: Niagara Falls, N. Y., Feb. 9, Lockport 10, Cohoes 11, Peekskill 12, Newburgh 13.

JOSHUA WHITCOMB (W. I. Kilpatric, mgr.): Bangor, Me., Feb. 9, Bath 10, Portsmouth, N. H., 11, Lowell, Mass., 12, Lawrence 13.

KELCEY, HERBERT, AND EFFIE SHANNON: Montreal, Can., Feb. 8-13.

KENDAL, EZRA: Buffalo, N. Y., Feb. 8-10.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): St. Louis, Mo., Feb. 7-13, Alton, Ill., 15, Jacksonville 16, Galesburg 17, Kewanee 18, Bloomington 20, Elgin 21-27.

KING-PERKINS (Edward Taylor, mgr.): Carson, Ia., Feb. 9, Glenwood 10, Shenandoah 11, Clarinda 12, Maryville, Mo., 13, Mound City 15, Forest City 16, Fairfax 17, Tarkio 18, Rockport 19, Hamburg, Ia., 20.

LEGALLY DEAD (Harry Shannon, mgr.): New Castle, Ind., Feb. 10, Montpelier 11, Hartford City 12, Dunkirk 13, Portland 15.

LITTLE MARY: Providence, R. I., Feb. 8-10.

LOVERS' LANE: Hoboken, N. J., Feb. 8-10.

LYMAN TWINS (Lyman Bros., mgrs.): Danville, Va., Feb. 9, South Boston 10, Winston-Salem, N. C., 11, Greensboro 12, Raleigh 13, Salisbury 15, Asheville 16, Gastonia 17, Spartanburg, S. C., 18, Greenville 19, Anderson 20.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Syracuse, N. Y., Feb. 8-10, Rochester 11-13, Schenectady 15-18.

McHENRY, NELLIE: Elizabeth, N. J., Feb. 8-10.

MACK, ANDREW: Providence, R. I., Feb. 11-13.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): Brooklyn, N. Y., Feb. 8-13.

MANTELL, ROBERT (Max Zoellner, mgr.): New York city Feb. 8-13.

MARTINOT, SADIE: Birmingham, Ala., Feb. 10, Selma 11.

MASON AND MASON (Broadhurst and Currie, mgrs.): Canton, Ill., Feb. 9, Rock Island 11, Rockford 12, Elgin 13, Milwaukee, Wis., 14-20, Kenosha 21, Ottawa 22, Kankakee 23.

MELVILLE, ROSE (J. R. Sterling, mgr.): Birmingham, Ala., Feb. 8, 9, Chattanooga, Tenn., 10.

MILLER, HENRY: Toronto, Can., Feb. 8-13.

MORRISON, LEWIS: Austin, Tex., Feb. 12.

MR. JOLLY OF JOLIET (Broadhurst and Currie, props.; H. A. Wickham, mgr.): Louisville, Ky., Feb. 8-13, Springfield, Ill., 14, Decatur 15, Peoria 16, Lafayette, Ind., 17, Kankakee, Ill., 18, Streator 19, Ottawa 20.

MRS. WIGGS OF THE CABBAGE PATCH: Philadelphia, Pa., Jan. 25-Feb. 13.

MURPHY, JOSEPH: Grand Rapids, Mich., Feb. 7-10, South Bend, Ind., 11, Ottawa, Ill., 12, Aurora 13, Milwaukee, Wis., 21-27, St. Paul 28-March 5.

MURRAY AND MACK (Ollie Mack, mgr.): San Francisco, Cal., Feb. 7-13, Oakland 14, Stockton 15, San Jose 16, Santa Cruz 17, Napa 18, Santa Rosa 19, Vallejo 20.

NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Cal., Jan. 19-Feb. 20.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Philadelphia, Pa., Feb. 8-13, Trenton, N. J., 15, Olyphant, Pa., 17, Oxford, N. Y., 18, Norwich 19, Utica 20, Rochester 22-24, Syracuse 25-27.

NEXT DOOR (Basil McHenry, mgr.): Mount Carmel, Pa., Feb. 11, Minersville 12, Middletown 13, Lancaster 15, Carlisle 17, Lewistown 18.

OLCOTT, CHAUNCEY: New York city Jan. 5-Feb. 20.

OLD ARKANSAW (Fred Raymond's): Princeton, Mo., Feb. 9, Trenton 10, Milan 11, Laclede 12, Kirksville 13, Memphis 15, Kahoka 16, Burlington, Ia., 17, Ft. Madison 18, Albia 19, Chariton 20, Oscaloosa 22, Creston 23.

OLD LAVENDER: Canandaigua, N. Y., Feb. 9, Penn Yan 10, Owego 11, Auburn 12, Oswego 15, Fulton 16, Camden 17, Utica 18, Little Falls 19, Amsterdam 22.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Montreal, Can., Feb. 8-13, Ottawa 15-17, Quebec 18-20, Toronto 22-27.

ONE NIGHT IN JUNE (Henry B. Marks, mgr.): Ashland, Ore., Feb. 9, Grant's Pass 10, Albany 12, Salem 13, Portland 14-20.

OUR GOBLIN: Weir City, Kan., Feb. 9, Coffeyville 11, Winfield 12, Wichita 13, Newton 15.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Jersey City, N. J., Feb. 8-13, Philadelphia, Pa., 15-27.

OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Waukon, Ia., Feb. 9, Dubuque 10, Rockford, Ill., 11, Beloit, Wis., 12, Janesville 13.

OVER NIAGARA FALLS (A; Rowland and Clifford, mgrs.): Washington, D. C., Feb. 8-13.

OWEN, WILLIAM (Martin Sheeley, mgr.): Waterloo, Ia., Feb. 9, Charles City 10, Cedar Falls 11, Cedar Rapids 12, Marshalltown 13, Grinnell 15, Iowa City 16, Muscatin 17, Oskaloosa 18, Newton 19, Perry 20.

PATTON, W. B. (J. M. Stout, mgr.): Hot Springs, Ark., Feb. 10, Newport 11, Poplar Bluff, Mo., 12, Cairo, Ill., 13, Fulton, Ky., 15.

PAUL REVERE: Worcester, Mass., Feb. 8-13.

PECK'S BAD BOY (A; Leroy J. French, mgr.): Harrington, Kan., Feb. 9, Abilene 10, Topeka 13, Lawrence 15, Horton 16, Auburn 17, Nebraska City, Neb., 18, Lincoln 19, 20, Beatrice 22, York 23.

PECK'S BAD BOY (B; Leroy J. French, mgr.): Crookston, Minn., Feb. 9, Red Lake Falls 10, Thief Riverfalls 11, Grafton, N. D., 12, Grand Forks 13, Benidji, Minn., 15, Park Rapids 16, Wadena 17, Brainard 18, Little Falls 19, Milaca 20.

PECK'S BAD BOY (Southern; Harry Reavey, mgr.): Selma, Ala., Feb. 10.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Kansas City, Mo., Feb. 7-13, Leavenworth 14, Ottawa 15.

QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Syracuse, N. Y., Feb. 8-10, Rochester 11-13.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Hartford, Conn., Feb. 11-13, Worcester, Mass., 16, Fall River 18-20, New Britain, Conn., 24, New Haven 25-27.

QUEEN OF THE WHITE SLAVES: Hartford, Conn., Feb. 11-13.

QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Lincoln, Ill., Feb. 9, Springfield 10, Beardstown 11, Jacksonville 12, Hannibal, Mo., 13, Quincy 15, Keokuk, Ia., 16, Ft. Madison 17, Fairfield 18, Monmouth, Ill., 19, Burlington, Ia., 20.

QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): New York city Feb. 8-March 7.

RACHEL GOLDSTEIN: Cleveland, O., Feb. 8-13.

REHAN, ADA, AND OTIS SKINNER: Baltimore, Md., Feb. 8-13.

ROBER, KATHERINE: Taunton, Mass., Feb. 8-12, Lynn 15-20, Lawrence 22-27.

ROBERT EMMET: New Haven, Conn., Feb. 8-10, Paterson, N. J., 11-13.

ROBERTS, FLORENCE (Frederic Belasco, prop.; E. D. Price, mgr.): Spokane, Wash., Feb. 7-10, Missoula, Mont., 11, Great Falls 12, Helena 13, Butte 14-17, Pocatello, Ido., 18, Ogden, U., 19, 20, Salt Lake 21-27.

ROBSON, ANDREW (J. W. Bennett, mgr.): Pasadena, Cal., Feb. 9, San Bernardino 10, Pomona 11.

ROBSON, ELEANOR: New York city—indefinite.

ROYAL LILLIPUTIANS: St. Louis, Mo., Feb. 8-13, Springfield, Ill., 21, Decatur 22.

RUSSELL, ANNIE: New York city Jan. 25—indefinite.

SAG HARBOR (Wm. B. Gross, mgr.): Butte, Mont., Feb. 9, Helena 10-12, Missoula 13, Spokane, Wash., 14-17, North Yakima 18, Ellensburg 19, Tacoma 20, Seattle 21-24.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): Merced, Cal., Feb. 9, Madera 10, Fresno 11, Tulare 12, Bakersfield 13, Pomona 15, San Bernardino 16, Los Angeles 21-27.

SANFORD, WALTER: Auckland, New Zealand, Jan. 1-Feb. 13, Wellington 15-March 26.

SHEA, THOS. F. (Jas. Wall, mgr.): Camden, N. J., Feb. 8-13.

SHORE ACRES (Wm. B. Cross, mgr.): Cincinnati, O., Feb. 7-13, Circleville 15, Lancaster 16, Nelsonville 17, Jackson 18, Portsmouth 19, Pittsburgh, Pa., 20-27.

SIDE TRACKED (Jule Walters; Tom North, mgr.): Cedar Rapids, Ia., Feb. 11.

SIDE TRACKED (R. L. Scanlon, mgr.): York, Neb., Feb. 17.

SIGNS OF FLAMES (A. H. Palmer, mgr.): Dickson, Tenn., Feb. 10, Gallatin 12.

SIMPLE SIMON (C. S. Williams, mgr.): Oswego, N. Y., Feb. 9, Cortland 10, Canastota 11, Oneida 12, Auburn 13.

SI PLUNKARD (Jack Sawyer, mgr.): Martinsville, Ind., Feb. 9, Franklin 10, Bedford 11, Bloomfield 12, Terre Haute 13.

SKY FARM: Leominster, Mass., Feb. 9, Gardner 10, Keene, N. H., 11.

SLAVES OF THE MINE: Seattle, Wash., Feb. 14-20, Tacoma 21-23, Hoquaim 24.

SOTHERN, E. H.: Cincinnati, O., Feb. 8-13.

STODDARD, JAMES H (Kirke La Shelle, mgr.): Duluth, Minn., Feb. 10, Appleton, Wis., 11, Oshkosh 12, Eau Claire 13.

SULLY, DANIEL: Winnipeg, Can., Feb. 8-10.

SWEET CLOVER (A. A. Thayer, mgr.): Atchison, Kan., Feb. 9, Topeka 10, Nevada, Mo., 11, Webb City 12, Carthage 13, Jonesboro, Ark., 16, Newport 17, Little Rock 18, Hot Springs 19, Pine Bluff 20.

THE BURGLAR (Eastern): Piedmont, W. Va., Feb. 15, Frostburg 16, Martinsburg 17, Hagerstown, Md., 18, Lancaster, Pa., 20.

THE BURGLAR (Western): Shenandoah, Ia., Feb. 9, Hamburg 10, Red Oak 11, Corning 12, Dennison 13, Sac City 15, Storm Lake 16, Cherokee 17, Marcus 18, Le Mars 19, Sioux City 20, Snow Falls, S. D., 21, Pipestone, Minn., 22.

THE CAVALIER: Minneapolis, Minn., Feb. 6-9, St. Paul 10-13.

THE CHARITY NURSE (Heuck and Fennessy, props.; Jno. M. Cooke, mgr.): Milwaukee, Wis., Feb. 7-13.

THE CONVICT'S DAUGHTER (Roland G. Pray, mgr.): Blair, Neb., Feb. 9, St. Joseph, Mo., 13-15.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.

THE DEATH WATCH (Will Cressey, mgr.): Holland, Mich., Feb. 10, Muskegon 11.

THE DENVER EXPRESS: Baltimore, Md., Feb. 8-13.

THE ETERNAL CITY: San Francisco, Cal., Feb. 25-March 10.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): St. Paul, Minn., Feb. 7-13, Minneapolis 14-20, Toledo, O., 25-27.

THE FAST MAIL: Wilmington, Del., Feb. 8-10, Philadelphia, Pa., 10-13, Syracuse, N. Y., 15-17, Rochester 18-20.

THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Spokane, Wash., Feb. 11-13.

THE FATAL WEDDING (Central; Sullivan, Harris and Woods): Omaha, Neb., Feb. 8-10, St. Joseph, Mo., 11-13.

THE FUNNY MR. DOOLEY: Newark, N. J., Feb. 8-13.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Sunbury, Pa., Feb. 9, Ashland 10, Lock Haven 11, Renova 12, Du Bois 13.

THE GAY MR. GOLDSTEIN: Jennings, La., Feb. 9, Sour Lake 10, 11, Galveston, Tex., 13, 14.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Rawlins, Wyo., Feb. 9, Park City, U., 10, Salt Lake 11-13, Ogden 15, Reno, Nev., 17, Grass Valley, Cal., 18, Nevada City 19, Woodland 20, San Francisco 21-27.

THE GIRL WITH THE GREEN EYES: Peoria, Ill., Feb. 10, Evansville, Ind., 11.

THE GOVERNOR'S SON: Wilkesbarre, Pa., Feb. 8-10, Scranton 11-13, Hoboken, N. J., 14-17, Wilmington, Del., 18-20, Trenton, N. J., 22, Harrisburg 23, Norristown 24, Bethlehem 25.

THE GREAT WHITE DIAMOND: Toledo, O., Feb. 7-10, Grand Rapids, Mich., 11-13.

THE HEAD WAITERS (A. C. Abbott, mgr.): Marlin, Tex., Feb. 9, Corsicana 10, Tyler 11, Greenville 12, Paris 13, Dennison 15, Sherman 16, Gainesville, 17, Dallas 18, Ft. Worth 19, Marshall 20, Shreveport, La., 21, Texarkana, Ark., 22.

THE HOTTEST COON IN DIXIE: Beatrice, Neb., Feb. 9, Crete 10, Seward 11, York 12, Aurora 13, Kearney 15, Hastings 16, Grand Island 17, Columbus 18, Schuyler 19, Tremont 20.

THE HEART OF MARYLAND (David Belasco, mgr.): Cleveland, O., Feb. 8-13, Mansfield 16, Findlay 18, Kokomo, Ind., 20, Marion 22.

THE HOTTEST COON IN DIXIE: York, Neb., Feb. 12, Aurora 13.

THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Ann Arbor, Mich., Feb. 9, Bowling Green, O., 10, Delphos 12, Findlay 13, Lima 15, Van Wert 16, Kenton 17, Marion 18, Wapakoneta 19, St. Mary's 20.

THE KATZENJAMMER KIDS: Kirksville, Mo., Feb. 9, Macon 10, Moberly 11, Hannibal 12, Louisiana 13, St. Charles 14, Pana, Ill., 15, Richmond, Ind., 18, Dayton, O., 19, Springfield 20.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Birmingham, Ala., Feb. 8-13, Atlanta, Ga., 15-20, Norfolk, Va., 22-27.

THE LITTLE CHRISTIAN (Chas. H. Clarke, mgr.): Marshalltown, Ia., Feb. 9, Des Moines 10, Perry 11, Sioux City 13-18.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Indianapolis, Ind., Feb. 8-10, Columbus, O., 11-13, Louisville, Ky., 21-27.

THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): Canton, Miss., Feb. 9, Yazoo City 10, Vicksburg 11, Greenville 12, Greenwood 13.

THE MAN WHO DARED (Henry Pierson, mgr.): Richmond, Va., Feb. 8-13.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Mich., Feb. 11, Sarnia, Ont., 12, Mt. Clemens, 11, Pitchburg 12, Gardner 13, Wakefield, R. I., 15, Rockland, Mass., 16, North Attleboro 17, Attleboro 18, Franklin 19, Woonsocket, R. I., 20, Webster, Mass., 22, Stafford Springs 23.

THE MISSOURI GIRL (Western; Fred Raymond's; Harry S. Hopping, mgr.): Mt. Vernon, Ill., Feb. 9, McLeansboro 10, Carmi 11, New Harmony, Ind., 12, Mt. Vernon 13, Olney 17, Sullivan 18, Linton 19.

THE MOONSHINER'S DAUGHTER (W. F. Mann, mgr.): Troy, N. Y., Feb. 8-10, Hoosick Falls 11, Utica 12, 13, Rochester 15-17, Syracuse 18-20.

THE NINETY AND NINE (O. J. Ackman, mgr.): Brooklyn, N. Y., Feb. 8-13, New York city 15-20, Jersey City, N. J., 22-27.

THE NORTHFIELD BANK ROBBERY: Port Huron, Mich., Feb. 11, Sarnia, Ont., 12, Mt. Clemens, Mich., 13, Wyandotte 14, Monroe 15, Bronson 16, Hudson 17, Wauseon, O., 18, Sandusky 20, Lorain 22, Massillon 27.

THE ORPHAN'S PRAYER: Washington, D. C., Feb. 8-13.

THE OTHER GIRL: New York city—indefinite.

THE PEDDLER: Fall River, Mass., Feb. 8-10, New Haven, Conn., 11-13.

THE PIT (Wm. A. Brady, mgr.): New York city Feb. 10—indefinite.

THE PUNKIN HUSKER (Dave A. Martin, mgr.): Omaha, Neb., Feb. 10.

THE SIGN OF THE CROSS: Middletown, O., Feb. 9, Xenia 10, Findlay 11, Lima 12, St. Marys 13, Bucyrus 15, Alliance 16, Warren 19, Conneaut 20, Meadville, Pa., 22, Ashtabula, O., 23.

THE STAIN OF GUILT (Chas. A. Daniels, mgr.): Buffalo, N. Y., Feb. 8-13, Cleveland, O., 15-20.

THE STARS WILL TELL (A. H. Palmer, mgr.): Bradford, Pa., Feb. 10, Passaic, N. J., 12.

THE SWITCHMAN'S DAUGHTER: Newark, N. J., Feb. 15-20.

THE TWO SISTERS (Hickey and Warmington, mgrs.): Centralia, Ill., Feb. 9, Champaign 10, Paris 11, Springfield 12, Clinton 13, La Salle 14, Jacksonville 15, Lincoln 16, Pekin 17, Mattoon 18, Charleston 19, Terre Haute, Ind., 20.

THE VIRGINIAN (Kirke La Shelle, mgr.): New York city Jan. 5—indefinite.

THE WAY OF THE TRANSGRESSOR: Holyoke, Mass., Feb. 8-10.

THE WHITE SLAVE: Philadelphia, Pa., Feb. 8-13.

THE WORST WOMAN IN LONDON: Providence, R. I., Fe

CLARK STOCK (Miles Berry, mgr.): Princeton, Ind., Feb. 8-13, Fairfield, Ill., 15-20.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Butler, Pa., Feb. 8-13, Ridgway 15-17, Johnsonburg 18-20, Smithport 22-24, Phillipsburg 25-27.
COOK-CHURCH (H. W. Taylor, mgr.): Ashtabula, O., Feb. 8-13, Oil City, Pa., 15-20, New Castle 22-27.
CURTS DRAMATIC: La Crosse, Kan., Feb. 8-10.
CUTTER AND WILLIAMS: Weston, W. Va., Feb. 8-13, Buckhannon 15-20.
DAVIDSON, FRANK S.: Maros, Ill., Feb. 8-10, Atlanta 11-13, Washington 15-17, Wyoming 18-20.
DAVIDSON STOCK (A. E. Davidson, mgr.): Joliet, Ill., Feb. 8-14.
DILGER-CORNELL: Mahanoy City, Pa., Feb. 11-13, Carbondale 15-20, Hazleton 22-27.
DYFFRYN, ETHEL (Geo. E. Pickering, mgr.): Naugatuck, Conn., Feb. 8-13.
ECLIPSE STOCK: Brookhaven, Miss., Feb. 8, 9, Hazelhurst 10, 11, Crystal Springs 12.
ELLEFORD STOCK: San Diego, Cal., Feb. 8-20.
EMERALD STOCK: Palmyra, N. Y., Feb. 8-10, Clyde 11-13.
FALES, CHARLES T., COMEDY: Syracuse, N. Y., Jan. 17—indefinite.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Nashua, N. H., Feb. 8-13, Haverhill, Mass., 15-20.
FERGUSON STOCK: Jacksonville, Fla., Feb. 8-13.
FERRIS COMEDIANS: Duluth, Minn., Jan. 1—indefinite.
FISKE STOCK: South Norwalk, Conn., Feb. 8-13, Springfield, Mass., 15-20.
FLEMING, MAMIE: Williamsport, Pa., Feb., 8-13, Hazleton 22-27, Carbondale 29-March 5.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Dover, N. H., Feb. 8-13, Lewiston, Me., 15-20, Woonsocket, R. I., 22-27.
FRENCH, IRVING (Don Macmillan, mgr.): South McAlester, I. T., Feb. 8-10, Muscogee 11-13, Fayetteville, Ark., 15-17.
GAGNON AND POLLOCK STOCK: Key West, Fla., Jan. 25-March 31.
GARSIDE, CONDIT AND MACK: Fitchburg, Conn., Feb. 8-13, Gardner 15-20, Chelsea 22-27.
GODDING COMEDY (C. M. Cutter, mgr.): Wausau, Wis., Feb. 8-13, Sheboygan 15-20, Manitawoc 22-27.
HALL, DON C.: Pasadena, Cal., Feb. 8-10, Pomona 11-13, Los Angeles 15-20, Orange 22-27.
HAMMOND STOCK: Morrison, Ill., Feb. 8-13.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Portland, Me., Feb. 8-13.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Roanoke, Va., Feb. 8-13.
HAYWARD, GRACE: Grand Rapids, Mich., Feb. 8-20.
HIMMELEIN'S IDEALS: Shamokin, Pa., Feb. 8-13, Binghamton, N. Y., 15-20, Schenectady, 22-27.
HIMMELEIN'S IMPERIALS: Freeport, Ill., Feb. 8-13, Clinton, Ia., 15-20, Streator, Ill., 22-27.
HOEFFLER, JACK, SHOW (Jack Hoeffler, mgr.): Centralia, Ill., Feb. 8-14, Alton 15-21, Pana 22-27.
HOWARD-DORSETT (Geo. B. Howard, mgr.): Evansville, Ind., Feb. 8-13, Frankfort, Ky., 15-17, Maysville 18-20.
HOWARD STOCK (A. G. Howard, mgr.): Lewiston, Me., Feb. 8-13, Portland 15-20.
HOYT'S COMEDY: Biloxi, Miss., Feb. 8-13.
HUNT STOCK: Lapeer, Mich., Feb. 8-13.
IMPERIAL STOCK: Freeport, Ill., Feb. 8-13, Clinton, Ia., 15-20.
KARROLL, DOT: Fall River, Mass., Feb. 8-13, Lowell 15-20, Lawrence 22-27.
KEENE, MATTIE: Portland, Me., Feb. 8-13, Salem, Mass., 15-20.
KELLAR STOCK (A. M. Kellar, mgr.): Bartlesville, I. T., Feb. 8-10, Independence, Kan., 11-13, Pawnee 15-17, Newkirk 18-20, Arkansas City, Kan., 22-24, Parsons 25-27.
KENNEDY, JAMES (O. E. Wee, mgr.): Ft. Wayne, Ind., Feb. 8-13, Niles, O., 15-20.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Salem, Mass., Feb. 8-13, Bath, Me., 15-20.
KING DRAMATIC (F. F. Cleckner, mgr.): Zanesville, O., Feb. 8-13, Newark 15-20, Sharon, Pa., 22-27.
KLARK-URBAN (Harden Klark, mgr.): Rutland, Vt., Feb. 8-13, Burlington 15-20, Montpelier 22-27.
LOCKES, THE: Frankfort, Kan., Feb. 8-13.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Sterling, Ill., Feb. 8-13.
LORRAINE, RHE: Glens Falls, N. Y., Feb. 8-13, Saratoga 15-20.
LYCEUM STOCK (E. G. Grosjean, mgr.): Thomas, Okla., Feb. 11-13, O'Keene 15-17, Emil 18-20, Arkansas City, Kan., 22-24.
LYONS, LILLIAN, STOCK (Dean and Ogle, mgrs.): Westfield, N. Y., Feb. 8-13.
M'AULIFFE, JERE, STOCK: Binghamton, N. Y., Feb. 8-13, Pittsfield, Mass., 15-20, North Adams 22-27.
M'DONALD STOCK (G. W. McDonald, mgr.): McComb, Miss., Feb. 8-13, Magnolia 15, Amite, La., 17-20, Brookhaven, Miss., 22-27.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Boonville, Mo., Feb. 8-10, Jefferson City 11-13, Fayette 15-17.
MACK, WILBUR: New Albany, Ind., Jan. 25—indefinite.
MARKS BROTHERS (R. W. Marks, mgr.): Malone, N. Y., Feb. 8-13.
MARKS BROTHERS (Tom Marks, mgr.): Guelph, Can., Feb. 8-13.
MATHES, CLARA: Marshfield, Ore., Feb. 1-15, Eureka, Cal., 18-20.
MAYNARD STOCK: Ellenville, N. Y., Feb. 8-13.
MOREY STOCK: Iola, Kan., Feb. 8-11.
MURRAY AND MACKEY (John J. Murray, mgr.): Huntington, W. Va., Feb. 8-13, Charleston 15-20, Sistersville 22-27.
MYERS, IRENE: Lancaster, Pa., Feb. 8-13.
MYERS, WILL H., STOCK (Sim Allen, mgr.): Kittanning, Pa., Feb. 8-13, Punxsutawney 15-20.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Middletown, N. Y., Feb. 8-13, Easton, Pa., 15-20, Trenton, N. J., 22-27.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Lansing, Mich., Feb. 8-13.
NATIONAL STOCK: Augustine, Fla., Feb. 8-13.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Salt Lake City, U., Feb. 10-13, Sacramento, Cal., 14, Oakland 15, San Jose 16, Santa Barbara 18, Riverside 19, San Bernardino 20.
NOBLE THEATRE: Graceville, Minn., Feb. 8-10, Wheaton 11-13.
PAIGE, MABEL: Asheville, N. C., Feb. 15-20, Augusta, Ga., 22-27.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Trenton, N. J., Feb. 8-14, Wilmington, Del., 15-20, Lancaster, Pa., 22-28.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Columbus, Ga., Feb. 8-13, Savannah 15-19.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): Brockton, Mass., Feb. 8-13, Newport, R. I., 15, Fall River, Mass., 22-27.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Sharon, Pa., Feb. 8-13, Erie 15-20, Jamestown, N. Y., 22-27.
RAPIER PLAYERS: Orrick, Mo., Feb. 8-13, Liberty 15-20.
ROCKWELL DRAMATIC: St. Albans, Vt., Feb. 8-13.
ROE STOCK (C. J. W. Roe, mgr.): Schenectady, N. Y., 8-13, Lowell, Mass., 14-19, Nashua, N. H., 22-27.
RYAN, DANIEL R.: Northampton, Mass., Feb. 8-13, Boston 15-20.
SIGHTS, PAULINE: Clark, S. D., Feb. 8-10, Watertown 11-14.
SOUTHERN STOCK: Owensboro, Ky., Feb. 8-13.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Gatesville, Tex., Feb. 8-13, Waco 15-18, Corsicana 19, 20, Houston 22-25, Galveston 26-28.
STANDARD STOCK (Geo. R. Bell, mgr.): Salem, N. Y., Feb. 8, 9, Granville 10, 11, Poultney, Vt., 12, 13, Gloversville, N. Y., 15-17, Johnstown 18-20, Whitehall 22-24, Ticonderoga 25-27.
TAYLOR, ALBERT, STOCK: Whitewright, Tex., Feb. 8, 9, Cumby 10, Shreveport, La., 11-13, Winnsboro, Tex., 15, 16, Sulphur Springs 17, 18, Mt. Pleasant 19, 20, De Queen, Ark., 22-24.
TEMPLE STOCK (T. Dwight Pepple, mgr.): Arkansas City, Ark., Feb. 8-10, Bastrop, La., 11-13, Hamburg 15-21, Monticelo 22-28.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): Elmira, N. Y., Feb. 15-20, Reading, Pa., 22-27.
VAN DYKE AND EATON (F. Mark, mgr.): McKeesport, Pa., Feb. 1-13, Grafton, W. Va., 15-20, Fairmont 22-27.
VERNON STOCK (Benj. B. Vernon, mgr.): Austin, Pa., Feb. 8-10, Ridgeway 11-13, Hazelhurst 15-17, Mt. Jewett 18-20, Olean, N. Y., 22-27.
VICTORIA STOCK: Tasmania, Australia, Feb. 10.
WELLS COMEDY (Wm. Gray, mgr.): Saginaw, Mich., Feb. 8-13, Port Huron 15-17.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Red Wing, Minn., Feb. 8-14, Owatona 15-21, Fairmont 22-28.
ZIG ZAG ALLEY: Newport News, Va., Feb. 9, Suffolk 10, Norfolk 11, Raleigh, N. C., 12, Durham 13, Greensboro 15.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city Feb. 8-20, New Haven, Conn., 22, Waterbury 23, Bridgeport 24, Hartford 25.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): Oakland, Cal., Feb. 8-10, San Jose 11, 12, Stockton 13, Los Angeles 15-17, Fresno 18, Sacramento 19, 20.
AN ENGLISH DAISY (Weber and Fields, mgrs.): New York city Jan. 18—indefinite.
BABES IN TOYLAND: New York city Oct. 12—indefinite.
BLACK PATTI TROUBADOURS Marion, Ind., Feb. 9, Logansport 10, Peru 11, Tiffin, O., 12, Mansfield 13, Columbus 15-17, Dayton 18-20.
CAHILL, MARIE: Newark, N. J., Feb. 8-13, Pittsburgh, Pa., 15-20.
DE WOLF, FRANK (Chas. B. Dillingham, mgr.): Brooklyn, N. Y., Feb. 8-13, Baltimore, Md., 15-20, Washington, D. C., 22-27.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): North Adams, Mass., Feb. 12, 13.
DE ANGELIS OPERA (A. R. Morgan, mgr.): Annapolis, Md., Feb. 9, Lancaster, Pa., 10, York 11, Harrisburg 12, Wilmington, Del., 13.
EARL, VIRGINIA: New York city Jan. 18—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Columbia, S. C., Feb. 9, Charleston 10, Savannah, Ga., 11, Augusta 12, Macon 13, Atlanta 15, 16, Birmingham, Ala., 17.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
HOITY TOITY (Ollie Mack and Jos. M. Galtes, mgrs.): Manistee, Mich., Feb. 10, Grand Rapids 11-13, Battle Creek 15.
MISS BOB WHITE: Marietta, O., Feb. 9, Nelsonville 10, Cambridge 11, Zanesville 12, Coshocton 13, Mansfield 15, Wooster 16, Canton 17, Akron 18, Ashtabula 20, Erie, Pa., 22, Meadville 23, Franklin 24, Charleroi 25.
MOTHER GOOSE: New York city Nov. 30-Feb. 27.
POUSSE CAFE (Harris Gidman, mgr.): Henderson, Ky., Feb. 9, Paducah 10, Cairo, Ill., 11, Murphysboro 12, Carbondale 13, Evansville 14.
RED FEATHER: Milwaukee, Wis., Feb. 8-13.
ROGERS BROTHERS: Philadelphia, Pa., Feb. 8-13.
SCHEFF, FRITZI: Philadelphia, Pa., Feb. 8-13.
SHAY, ROSE CECILIA (Jos. Fredericks, mgr.): Parso, N. D., Feb. 9, Winnipeg, Can., 10-13.
THE BOSTONIANS: Anaconda, Mont., Feb. 9, Missoula 10, Wallace, Ida., 11, Spokane, Wash., 12, 13.
THE BILLIONAIRE: Kansas City, Mo., Feb. 8-13.
THE BURGOMASTER: Washington, D. C., Feb. 7-13.
THE CHAPERONS (Kingsbury and Welty, mgrs.): Marion, O., Feb. 9, Mansfield 10, Wheeling, W. Va., 12, Marietta, O., 13, Huntington, W. Va., 15, Portsmouth, O., 16, Lexington, Ky., 17, Owensboro 18, Evansville, Ind., 19, Paducah, Ky., 20, Nashville, Tenn., 22, Jackson 23, Memphis 24, Vicksburg, Miss., 25.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE GOOD OLD SUMMER TIME: New York city Feb. 8-13.
THE MEDAL AND THE MAID: New York city Jan. 11-Feb. 20.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): Washington, D. C., Feb. 8-13, Trenton, N. J., 15, Elizabeth 16.
THE SHOW GIRL: Philadelphia, Pa., Feb. 8-13.
THE SILVER SLIPPER: Peoria, Ill., Feb. 9, Indianapolis, Ind., 10, 11.
THE STORKS: San Antonio, Tex., Feb. 9, Houston 10, 11, Galveston 12, Beaumont 13.
THE SULTAN OF SULU (Henry W. Savage's): Indianapolis, Ind., Feb. 8, 9, Dayton, O., 10, Columbus 11, 12, Toledo 13, Detroit, Mich., 15.
THE TELEPHONE GIRL (Riggs and Plohm, mgrs.): Paris, Ky., Feb. 9, Richmond 10, Winchester 11.
THE TENDERFOOT: Battle Creek, Mich., Feb. 9, Jackson 10.
THE WIZARD OF OZ: Kansas City, Mo., Feb. 8-13.
THE WIZARD OF OZ: Pittsburg, Kan., Feb. 9, Joplin, Mo., 10, Springfield 11, Ft. Smith, Ark., 12, Little Rock 13, Pine Bluff 15, Hot Springs 16, Texarkana 17, Dennison, Tex., 18, Dallas 19, 20.
THREE LITTLE MAIDS: Boston, Mass., Feb. 8-20.
TIVOLI: San Francisco, Cal.—indefinite.
WELLS-DUNNE-HARLAN MUSICAL COMEDY: Birmingham, Ala., Feb. 1-13.
WILBUR OPERA (W. H. Fullwood, mgr.): Hamilton, Can., Feb. 8-13, London 15-20.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Tiffin, O., Feb. 9, Lima 10, Toledo 11-13, Pittsburgh, Pa., 15-20, New York city 22-27.
WILSON, FRANCIS: Cleveland, O., Feb. 8-13.

MINSTRELS.

BARLOW AND WILSON (Lawrence Barlow, mgr.): Asheville, N. C., Feb. 9, Hickory 10.
DOCKSTADER'S (J. H. Decker, mgr.): Boston, Mass., Feb. 8-20.
FAUST'S, TED E.: Hillsboro, Tex., Feb. 9, West 10, Temple 11, Belton 12, Brownwood 15, Cleburne 17.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Uniontown, Pa., Feb. 9, Greensburg 10, Steubenville, O., 13.
HAVERLY'S: Galveston, Tex., Feb. 9.
HENRY'S, HI: Spartansburg, S. C., Feb. 9, Gaffney, N. C., 10, Gastonia 11.
KERSHNER'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Augusta, Ga., Feb. 9, Savannah 11, Valdosta 18, Thomasville 19, Albany 22, Fla., 13, Jacksonville 15, Fernandina 16, Lake City 17, Valdosta, Ga., 19, Thomasville 19, Albany 22.
NASHVILLE STUDENTS: Madison, Kan., Feb. 9, Osage City 10, Council Grove 11, Herrington 12, Salina 13, McPherson 15, Hutchinson 16, Lyons 17, Great Bend 18.
QUINLAN AND WALL'S: Streator, Ill., Feb. 9, Decatur 10, Terre Haute, Ind., 12, Vincennes 13, Evansville 15, Madisonville, Ky., 16, Owensboro 17, Louisville 18, Wabash, Ind., 19, Marion 20.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Livermore, Cal., Feb. 9, Fresno 10, Merced 11, Napa 12, Vallejo 13, San Francisco 14-20.
VOGEL'S, JOHN W.: Wellsville, N. Y., Feb. 9, Jamestown 10, Titusville, Pa., 11, Kane 12, Johnsonburg 13, Renova 15, Lock Haven 16, Phillipsburg 17, Bellefonte 18, Latrobe 19, Greensburg 20.
WARD AND WADE'S: Rocky Ford, Col., Feb. 9, Boulder 10, Leveland 13.
WASHBURN'S (Frank A. Small, mgr.): Gallipolis, O., Feb. 9, Middleport 10, Ashland, Ky., 11, Mt. Sterling 12, Richmond 13, Winchester 15.

VARIETY.

A NIGHT ON BROADWAY: Milwaukee, Wis., Feb. 7-13.
AMERICAN BURLESQUERS: New York city, Feb. 8-13.
BEHMAN SHOW: Brooklyn, N. Y., Feb. 13.
BOHEMIANS: Louisville, Ky., Feb. 7-13.
BOWERY BURLESQUERS: Philadelphia, Pa., Feb. 8-13.
BRIGADIERS: Buffalo, N. Y., Feb. 8-13.
BRYANT BURLESQUERS: Albany, N. Y., Feb. 8-10, Troy 11-13.
CHERRY BLOSSOMS: Jersey City, N. J., Feb. 8-13.
CITY SPORTS: Pittsburgh, Pa., Feb. 8-13.
CRACKER JACKS: Cleveland, O., Feb. 8-13.
DAINTY DUCHESS: Toronto, Can., Feb. 8-13.
DEVERE, SAM: Montreal, Can., Feb. 8-13.
FOSTER, FAY: Cincinnati, O., Feb. 8-13.
GAY MASQUERADERS: New York city, Feb. 8-13.
GAY MORNING GLORIES: Boston, Mass., Feb. 8-13.
HIGH ROLLERS: Chicago, Ill., Feb. 8-13.
HILL, ROSE, ENGLISH FOLLY: Philadelphia, Pa., Feb. 8-13.
HOMER AND MASON: Buffalo, N. Y., Feb. 8-13.
INDIAN MAIDENS: Belle Vernon, Pa., Feb. 9, Jeanette 10, Irwin 11, Washington 12, McKeesport 13.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Beaver Falls, Pa., Feb. 9, Niles, O., 10, Rochester 11, Washington 12, Connellsville 13, Morgantown, W. Va., 15, Monongah 16.
IRWIN'S, FRED: St. Louis, Mo., Feb. 7-13.
JOLLY GRASS WIDOWS: Scranton, Pa., 8-10, Reading 11-13.
KENTUCKY BELLES: Brooklyn, N. Y., Feb. 8-20.
KNICKERBOCKERS: Washington, D. C., Feb. 8-13.
MAJESTICS (Fred Irwin, mgr.): Paterson, N. J., Feb. 8-13.
MASCOTTE, VIOLET, BURLESQUE: Boston, Mass.—indefinite.
MERRY MAIDENS: St. Paul, Minn., Feb. 7-13.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Grand Rapids, Mich., Feb. 7-13.
ORPHEUM SHOW: Kansas City, Mo., Feb. 7-13.
REEVES, AL., BURLESQUERS: Boston, Mass., Feb. 8-13.
REILLY AND WOODS: Rochester, N. Y., Feb. 8-13.
RENTZ-SANTLEY: Indianapolis, Ind., Feb. 8-13.
RUNAWAY GIRLS: Baltimore, Md., Feb. 8-13.
SYDELL ROSE: Minneapolis, Minn., Feb. 8-13.
THE BOWERY AFTER DARK: Boston, Mass., Feb. 8-13.
THOROUGHBREDS: Newark, N. J., Feb. 8-13.
TIGER LILLIES: Brooklyn, N. Y., Feb. 1-13.
TIGER LILIES: Brooklyn, N. Y., Feb. 1-13.
TROCADERO BURLESQUERS: Providence, R. I., Feb. 8-13.
TROUBADOURS: Springfield, Mass., Feb. 8-13, Boston, 15-20.
UTOPIANS: Kansas City, Mo., Feb. 8-13.
VANITY FAIR: Detroit, Mich., Feb. 8-13.
WEBER AND FIELDS: New York city Sept. 17—indefinite.
WORLD BEATERS: New York city Feb. 8-20.
ZAZELL AND VERNON'S COMEDIANS (H. H. Hill, mgr.): Anderson, Ind., Feb. 8, 9.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa., indefinite.
BOSTON LADIES' ORCHESTRA: Binghamton, N. Y., Feb., 8-13, Pittsfield, Mass., 15-20, North Adams, 22-28.
BOWMAN'S CIRCUS: De Land, Fla., Feb. 9.
BROOKE'S CHICAGO MARINE BAND (Bert A. Hall, mgr.): Meadville, Pa., Feb. 9, Oil City 10, Warren 11, Dunkirk, N. Y., 12, Lockport 13.
BROWN'S AMUSEMENT (Southern): Houston, Tex., Feb. 8-13, La Grange 15-20.
BROWN AMUSEMENT (Western). Burrellville, Ark., Feb. 8-13, Texarkana, Ark., 15-20.
CANADIAN JUBILEE SINGERS: Littleton, N. H., Feb. 9, 10, Whitefield 11, Graveton 12, Island Pond, Vt., 13, 14.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Princeton, Ind., Feb. 9, Terre Haute 14, Decatur, Ill., 17, 18, Alton 19-20.
COOK, PROFESSOR, J. W.: Meadville, Mo., Feb. 9, 10, Wheeling 11, 12.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Pensacola, Fla., Feb. 9, Montgomery, Ala., 10, Anniston 11, Chattanooga, Tenn., 12, Knoxville 13, Louisville, Ky., 14.
CRYSTALPLEX (W. H. Walsh, mgr.): Portsmouth, N. H., Feb. 8-13.
FLINTS, MR AND MRS. HERBERT: Boone, Ia., Feb. 8-13.
HART, THE LAUGHING KING: Laurel, Miss., Feb. 8-13, Lexington 15-20.
HERRMANN THE GREAT: Brooklyn, N. Y., Feb. 8-13, Providence, R. I., 15-20.
HEWETT (Illusionist): Burlington, Kan., Feb. 8, 9, Iola 12, 13, Yates Center 15, 16, Neodesha 17, 18, Fredonia 19, 20.
HOWE'S MOVING PICTURES: Claremont, N. H., Feb. 10.
KILTIES' BAND (T. P. J. Power, mgr.): Victoria, B. C., Feb. 9, Nanaimo 10, Vancouver 11, New Westminster 12, Whatcom, Wash., 13, Everett 14, Tacoma 15.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Brunswick, Ga., Feb. 8-13, Columbia, S. C., 15-20, Wilmington, N. C., 22-27.
ORTON'S CIRCUS: Vadalia, Ga., Feb. 9, Helena 10, Abbeville 11, Ocilla 12, Fitzgerald 13.
PATTI, ADELINA: Richmond, Va., Feb. 11.
PAULINE (Hypnotist): Mount Morris, N. Y., Feb. 8-13.
PERKINS, ELI (Harrison Downs, mgr.): Barnesville, O., Feb. 15, Roseville 16, Pomeroy 17, Bellevue 18, South Melford, Ind., 19.
PRESCELLE (Chas. Hine, mgr.): Barton, Vt.—indefinite.
QUAKER ENTERTAINERS: Ohiowa, Neb., Feb. 8-13.
SHIPP'S CIRCUS: Ottawa, Ill., Feb. 8-13.
ZARBRAYS, THE (Hypnotists): Paris, Ill., Feb. 8-10, Sullivan, Ind., 11-13, Washington 15-20.

(Received too late for classification.)

A BEAUTY DOCTOR: New Castle, Pa., Feb. 9, Oil City 10, Franklin 11, Erie 12, Meadville 13, Warren 15, Bradford 16.
A HOMESPUN HEART (Leon Williams, mgr.): Wheeling, W. Va., Feb. 11-13.
BLOODGOOD, CLARA: Pittsburgh, Pa., Feb. 16-20.
BURKE-McCANN: Frostburg, Md., Feb. 8-13, Keyser, W. Va., 15-20.
CARROLL COMEDY (Ion Carroll, mgr.): Tazewell, Va., Feb. 11-13, Middlesborough, Ky., 15-20, Sterling 22-28.
COHAN, GUS, AND KATE WATSON: Metropolis, Ill., Feb. 9, Madisonville, Ky., 10, Earlington 11, Hopkinsville 12, Clarksville, Tenn., 13, Bowling Green, Ky., 15, Elizabethtown 16, Lebanon 17, Danville 18, Richmond 19, Paris 20.
DANIEUX, ALFRED E., METROPOLITAN OPERA: Berwick, Pa., Feb. 9, Bloomsburg 10, Lewistown 11, Tyrone 12, Bellefonte 13, Jersey Shore 15.
DE GRASSE, JOSEPH (Jos. Shipman, mgr.): Washington, Ia., Feb. 9, What Cheer 10, Carroll 12, Boone 15, Marshalltown 18, Winterset 19, Leon 20.
DE VONDE, CHESTER (Phil Levy, mgr.): Jamestown, N. Y., Feb. 8-13, Hornellsville 15-20, Elmira 22-27.
EAST LYNNE: Windsor, Ill., Feb. 9, Lovington 10, Cerro Gordo 11, Illiopolis 12, Dawson 13, Glasford 17, Henry 19, Mineral 20.
EMERSON, MARY (Sam'l Lewis, mgr.): Buckhannon, W. Va., Feb. 9, Clarksburg 11, Fairmont 12, Morgantown 13.
FAUST (Porter J. White's): Burlington, N. J., Feb. 9, Newton 11, East Stroudsburg, Pa., 12, Allentown 13, Bangor 15, Lehighton 16, Mauch Chunk 17, Tower City 18, Lykens 19, Carlisle 20.
FOR HER SAKE (Jos. Pilgrim, mgr.): Burlington, N. C., Feb. 13, Raleigh 15, Rocky Mount 16.
ENGLISH GRAND OPERA (Henry W. Savage's): Buffalo, N. Y., Feb. 8-20.
GUY STOCK: Jefferson City, Mo., Feb. 8-13, Sedalia 15-20, Topeka, Kan., 22-24.
HOW OLD IS ANN (H. T. Gates, mgr.): White Plains, N. Y., Feb. 10, Mt. Kisco 11, Portchester 12, Greenwich, Conn., 13, Danbury 15.
KING DODO (Henry W. Savage's): Natchez, Miss., Feb. 9, Vicksburg 10, Jackson 11, Meridian 12, Hattiesburg 13, Pensacola, Fla., 15, Mobile, Ala., 16, Selma 17, Montgomery 18.
KINGSLEY-RUSSELL: Stanberry, Mo., Feb. 9-15.
MOREY STOCK (Le Comte and Flesher, mgrs.): Chanute, Kan., Feb. 15-17, Iola 18-20, Independence 22-27.
OLE OLSON (Will O. Wheeler, mgr.): Stevens' Point, Wis., Feb. 9, Waupaca 10, Yomah 11, La Crosse 13.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Willimantic, Conn., Feb. 8-13, Gloucester, Mass., 15-20, Lowell 22-27.
RENTFROW'S PATHFINDERS: Carbondale, Pa., Feb. 8-13, Fishkill, N. Y., 15-20, Danbury, Conn., 22-27.
PEGGY FROM PARIS (Henry W. Savage's): Reading, Pa., Feb. 9, Pottsville 10, Scranton 11, Pittston 12, Wilkes-Barre 13, Baltimore, Md., 15-20.
SEWARD SHOW (Arthur J. Chisam, mgr.): Pontiac Ill., Feb. 12, 13, Rantoul 15, 16, Leroy 18.
SHEPARD'S MOVING PICTURES (Eastern; A. L. Shepard, mgr.): Putnam, Conn., Feb. 10, 11, Norwich 12, 13, Worcester, Mass., 14, New Bedford 15-17, Fall River 18, 19, Brockton 20.
SHEPARD'S MOVING PICTURES (Western; Wallace E. Dalton, mgr.): Lowell, Mass., Feb. 14-20, Haverhill 21-27.
SHEPARD'S MOVING PICTURES (Southern; Claude Nelson, mgr.): Salem, Mass., Feb. 14-20, Lawrence 21-27.
SUPERBA (Hanlon's): Milwaukee, Wis., Feb. 7-13, Racine 14, Jackson, Mich., 15, Lansing 16, Battle Creek 17, Grand Rapids 18-20.
THE BLACK HAND: New York city Feb. 8-13.
THE ELEVENTH HOUR: Bridgeton, N. J., Feb. 9, Red Bank 10, Salem 11, Philadelphia, Pa., 15-20.
THE HEART OF MARYLAND: Marion, Ind., Feb. 22, South Bend 24, Battle Creek, Mich., 26, Ft. Wayne, Ind., 29.
THE HEART OF TEXAS: Dover, N. J., Feb. 9, Boonton 10, New Brunswick 12.
THE MAN FROM SWEDEN (Fred W. Falkner, mgr.): Fergus Falls, Minn., Feb. 12, Valley City, N. D., 15, Devil's Lake 17, Minot 19, Carrington 20.
THE PRINCE OF PILSEN (Western; Henry W. Savage's): Mason City, Ia., Feb. 9, Sioux City 10, Sioux Falls, S. D., 11, Mankato, Minn., 12, Winona 13, Chicago, Ill., 15-March 5.
THE YANKEE CONSUL (Henry W. Savage's): Toledo, O., Feb. 8, 9, Ann Arbor, Mich., 10, Grand Rapids 11, 12, South Bend, Ind., 13, Rochester, N. Y., 15, Syracuse 16.
THAT WICKED WOMAN (Fred W. Henderson, mgr.): Kingston, N. Y., Feb. 9, Catskill 10, Piermont 11, Hudson 13, Gloversville 16, Fort Plain 18, Ilion 20.
TWO MERRY TRAMPS: Duquoin, Ill., Feb. 10, Fairfield 11, Olney 12, Washington, Ind., 13, West Baden 14, Bedford 15, Richmond 16, Greenville, O., 17.
WAINWRIGHT, MARIE (Jules Murry, mgr.): Butte, Mont., Feb. 9, 10, Livingston 11, Billings 12, Jamestown, N. D., 13, Fargo 15, Crookston, Minn., 16, Winnipeg 17, 18.
WALDMAN, EDWARD (W. A. Beecher, mgr.): Bloomsburg, Pa., Feb. 9, Shenandoah 10, Tyrone 11, Clearfield 12, Lewistown 13.
WAS SHE TO BLAME (Southern; No. 1): Belton, Tex., Feb. 8, 9, Temple 10, 11, Taylor 12, 13.
WEARY WILLIE WALKER (Harry Dull, mgr.): Marion, Ind., Feb. 13.

OPEN TIME.

INDIANA.—Loogootee—Pythian Opera House, after Feb. 20.
Madison—Grand Opera House, February, March.
IOWA.—Creston—Temple Theatre, February, March and April.
MICHIGAN.—Muskegon—The Grand, Feb. 21, 22-27, March 7, 9-11, 13, 15-18, 20, 21, 23-26, 28-31, April 1-4, 7-9, 11-16, 20-23, 25-28, May 2-7.
Owosso—Opera House, February, March and April.
MISSISSIPPI.—McComb—New Opera House, Feb. 22-29, March 1-4, 6-18, 20-31, April.
NEBRASKA.—Beatrice—Paddock Opera House, March 7-11, 14-19.
NEW HAMPSHIRE.—Manchester—Park Theatre, March 7-12.
NEW JERSEY.—Burlington—New Auditorium, Feb. 11, 13, 16, 20, 25, 27, March 1, 3, 5, 10, 17, 19, 21, 26.
NEW YORK.—Albany—Empire Theatre, Feb. 29-March 26, April 6-8, 11-16, 18-May 30.
Johnstown—Grand, February, March.
Oneonta—Feb. 22, 23, 25, 26, 29.
PENNSYLVANIA.—Pottstown—Grand Opera House, Feb. 20, 22, 27, March and April.

MATTERS OF FACT.

Johnnie Hoey, who was for several seasons the comedian of the Payton Theatre Stock, Brooklyn, is now doing a monologue in vaudeville, in which he has been very successful. He invites offers for next season.

Time in February and March is offered to good attractions at the Loomis Opera House, Waverly, N. Y. A stirring four act melodrama, with a star part for leading man, is offered reasonably by "Fulton," care this office.

A partner with a good vaudeville reputation, singing soprano or tenor, is wanted by "No Amateur," who has a cultivated contralto voice, care this office.

The Colonial Theatre Company, Connellsville, Pa., has purchased the lease of that house from F. R. Hallam, of Washington, Pa., and will fill the contracts booked by him. George S. Challis will manage the house for the company.

G. H. Johnson has open time at the Paddock Opera House, Beatrice, Neb., for reputable attractions.

Laura Alberta, owing to the closing of stock companies in Chicago, returned to New York. When the American Stock closed she received many remembrances from patrons of the house, upon whom she had made a very lasting impression for her clever dramatic work.

LETTER LIST.

Members of the profession are indulged in The Mirror's post-office facilities. No [illegible] forwarding letters except registered mail, [illegible] registered on receipt of 10 cts. This [illegible] morning. Letters will be delivered [illegible] personal or written application. Letters [illegible] days and uncalled for will be returned [illegible] Members postal cards and [illegible].

WOMEN.

Atwood, Lorena, Nadine Atherton, Miss Abbott, Ethel Aldrich, Jennie Atkinson, M. [illegible] Aiken, Edna Aug, Winifred Abbott.

Brooks, Margie, Mrs. C. C. Boyle, Lovola Brandley, Mrs. Fred Bulla, Lottie E. Bradley, Louisa Brandt, Mrs. O. D. Byron, Kate Blanche, Evelyn Barnes, Lottie Bates, Marion Blake, Jeannette Bageard, Martha J. Beanfort, Hope Booth, Agnes Bruce, Edith Blair, Gabrielle Bial, Henrietta Browne, Mrs. W. E. Bonney.

Clifford, Edith, Mrs. R. G. Craven, Mrs. Robt. Campbell, Inez Constance, Mrs. Geo. R. Caine, Pauline Cooke, Isabella Cranston, Isabel Courney, Mrs. E. H. Crawford, Beatrice Cooper, Alice Cook, Grace Cameron, Bessie Crawford, Carrie W. Colburn.

Deval, Lucile, Florence De Lore, Belle Darling, Lillian De Gross, Hazel Dunham, Hazel Dale, Lonnie L. Deane, Nora Danley, Miss E. C. Drake, Jena Dayne, Anna Dixon, Norine Dunham, Lillian Durham, Mary S. Dowling, Alice M. Dale, Betie Desmond, Maud Daniels.

Etheredge, Margaret, Flora Echard, Mrs. S. T. Ellis,

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

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LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TO ADVERTISERS

THE MIRROR to bear date of Feb. 27, and to be published on Feb. 23, will go to press earlier than usual, as Monday, Feb. 22, Washington's Birthday, will be a legal holiday. Advertisers will please note that the forms that include the last page of THE MIRROR will close on Friday, Feb. 19, at 2 P. M., and that no advertisement for that number can be received later than noon of Saturday, Feb. 20.

SYMPATHY AND ANTAGONISM.

Nor a day goes by that does not see some note in the press of sympathetic relation or bitter antagonism as between representatives of one or another religious sect and the theatre. In New York, where the Actors' Church Alliance has headquarters, and where there is growing an association between players and church people of the more liberal sects, as well as in other cities where branches of the Alliance thrive and accomplish good through social mingling of players and church members and mutual assistance, the ancient antipathies seem to have been forgotten; but almost constantly there arises something from other quarters relating to illiberal church persons that shows the survival of narrowness with some sectarians as to the theatre, which more and more strongly asserts its force and utility as a great human institution.

Perhaps the most striking token of illiberality and bigotry that of late has been shown was that of a Methodist body in Chicago that refused a proposal made by one of its members to pass a resolution of Christian sympathy with the hundreds of families bereaved by the Iroquis Theatre disaster. Those in this Methodist body strong in doctrinal theories—and weak in the characteristic taught by the Saviour, human sympathy—defeated the resolution on an argument to the effect that to pass it would indirectly amount to an indorsement of the theatre as a place of amusement!

The Methodist Church, it may be added, is now again in the throes of discussion—this is no mere figure of speech, for the discussion by this church of the subject is a violent proceeding—as to the so-called "amusement paragraph" in its Book of Discipline. That paragraph provides "that no true Christian who believes in the principles of the Methodist Episcopal Church can attend the theatre or any other kind of frivolous amusement, such as the dance hall, the card party and similar entertainments."

The liberal-minded—of whom there are a few among the clergy of this church, and many among its laity, who quite commonly attend the theatre in larger cities—do not believe that this arbitrary and illogical statement of discipline should stand. There may be left enough of the sect not in sympathy with human progress and ignorant of the philosophy of life to retain this harsh tenet in the rules of the church. The matter has been bitterly discussed in several recent conferences of minor bodies of Methodists, and will be threshed out to a finality at the general conference of the church at Los Angeles in April. No matter what may be done about it, intelligent persons in the church that desire to go to the theatre will do so, as they now go; and the retention of the "paragraph" in the discipline of the church will serve only to make hypocrites and deceivers of many persons in church membership that will try to keep secret their theatregoing, which they would continue honestly and above board if the "paragraph" should be repealed. Many clergymen of other denominations go to the theatre openly and enjoy it, and recommend it as a healthful and inspiriting amusement in proper circumstances. While perhaps no Methodist clergyman would dare to let it be known that he vists the theatre, it is evident that many of that denomination do indulge in this amusement. There were several Methodist clergymen in the unfortunate throng at the time of the Iroquois fire and panic, and one of them was a victim of that disaster. It may reasonably be assumed, however, that when clergymen of other denominations elect to visit the theatre they fix upon an entertainment or a play more serious and ethical and dignified than that which figured in the Chicago horror.

The necessity of amusements—and of dramatic amusements with others—is recognised nowadays almost generally with the more enlightened of church people and churchmen. There are throughout the country a number of influential and good-accomplishing clergymen who conduct little theatres in connection with and in their churches. The great "Settlement" enterprises in Chicago and New York, based on the very best sort of religion—the religion that helps in everyday life and lifts the masses from their sorrows and squalor—depend upon their own theatres as powerful and entertaining factors in their work. These institutions are dominated by a practical Christianity that embraces the best means for its work as distinguished from the theoretical and antique idea that would cling to obsolete practices and principles.

There is a suggestion of humor in some of the things that have lately come to light to illustrate the extremes on the subject of church and theatre, or amusement and religion. A dispatch the other day from Topeka, Kan., related how the Rev. CHARLES M. SHELDON, author of the story, "In His Steps," that created a unique sensation some years ago, had surprised his congregation. He appeared in his church and proceeded to amaze and amuse his people by acts of club-swinging and jugglery. It was said that he had been practicing with clubs, balls and knives for about a year, and wanted to "impress the value of this kind of exercise." He was said to have "swung two clubs cleverly, and accomplished a more difficult feat by keeping three balls and a butcher knife flying through the air." Of course, this was "educational," in a sense, but would the Rev. Mr. SHELDON advise his flock, severally or collectively, to visit one of the variety theatres, where such things are done with greater cleverness than he could hope to achieve in a year's practice? Or would he forbid his followers to visit such a theatre, and, even better theatres, where much more instructive and dignified and suggestive things are seen?

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., from Jan. 28 to Feb. 4, 1904.

AFTER MIDNIGHT. By A. J. Spencer and Sargent Aborn.
LES APACHES. By L. Michaud.
THE BLUE GRASS HANDICAP. By Paul Armstrong.
THE BOWERY WAIF. By Franklin Whitman.
A BUSY DAY. By Frank G. Lemaster.
THE CAP OF CONFUCIUS. By E. Edon.
THE CURSE OF DRINK. By Charles E. Blaney
A DARING WOMAN. By H. H. Williams, Jr.
A DAUGHTER'S SACRIFICE. By Camelo Trusiano.
LE DEDALE. By Paul Hervieu.
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THE ERRAND GIRL AND THE ACTRESS. By Beatrice B. Hayward.
HOW OLD IS ANN. By Barney Gerard.
THE MAGIC APPLE. By Helen Merci Schuster.
A MAN OF WORD. By Marie Sabina Blohm.
MOTHER'S ANGEL. By W. H. Post.
ROMANCE OF THE RED CROSS. By Kizzie B. Masters.
SBLITZ AND BLITZ. By Joseph F. Willard.
LA SORCIERE. By Victorien Sardou.
THE SUPERSTITION OF SUE. By Paul Armstrong.
SWORDS DRAWN. By Edgar Hart.
THIS OUR LIFE. By William Harlowe.
WHERE ANGELS FEAR TO TREAD. By Eloise Steele.

ACTOR'S CHURCH ALLIANCE TESTIMONIAL

The Manhattan Theatre was crowded to the doors last Friday afternoon, with the fairest women and finest men, in honor of the Actors' Church Alliance, which was having a deserved testimonial. Harrison Grey Fiske donated the theatre; Frank Campbell was the stage director, and Charles T. Catlin the announcer. Every seat was filled, and every box crowded. The Reception Committee met their guests, and the guests met Rosa Rand, the chairman, and Madame von Klenner, Mrs. Walter E. Bentley, Bertha Livingston, Mrs. Donald McLean, Margaret St. John, Mrs. M. Wilson McWatters, Mrs. Harry Leighton, Amelia Summerville, Mrs. Andrew J. Robinson, Edythe Totten, Agnes May Robinson, Mrs. Hudson Liston, Sara A. Palmer, Mrs. Belle Grey Taylor, Mrs. H. S. Hadfield, Emily Rigl, Josephine Arthur, Olinda D. Drescher, Austina Mason, and Mrs. J. Alexander Brown.

After the overture, Izetta Jewel did a difficult thing. She came out in one, and began to recite a monologue of her own, entitled A Fugitive Thought. It was also a happy thought, for Miss Jewel made an unmistakable hit, and put the audience en rapport with things. She told in correct rhyme how one day she dropped a thought while hunting for her lead pencil, and by the time she found the pencil, over her pretty ear, the thought was gone. It never came again, and Miss Jewel warned every would-be finder of that thought not to use it, if found, as it was hers first! It tickled the audience so that she had to bow again and again.

Then Charles Bradshaw, Frank Bouman, Julia Varney, and Alta de Kermen appeared in Mr. Bradshaw's one-act comedietta, Fix in a Fix, in which there were too much whiskey drinking, and poor old mother-in-law "roasts" to appeal to such a refined and gentle audience. It was well acted, but out of place on such an occasion in a first-class theatre, and should only be shown to a Rogers Brothers' audience hereafter. Andrew Mack then entered a very pretty parlor, elegantly dressed, under a shiny tall hat, and did a monologue, garnished with three or four Irish songs and jokes. He must have thought that he was doing his act in one, for he kept that glossy tile on during his entire act—and in a parlor!

Taylor Holmes then imitated Sol Smith Russell, Stuart Robson, Irving, and Mr. Mansfield capitally. His imitation of Mr. Mansfield insulting a small and patient audience, in an offensive speech, and then "hedging," with "thanks for its kind attendance," made a great hit.

Harry Leighton and company then offered the great third act of Othello, with Frank Bertrand as Iago, Frank Lee Short as Cassio, Helen Singer as Emelia, and Florence Gale as a charming Desdemona.

Amelia Bingham was to then recite, but she didn't.

Then Robert Edeson showed what he could do as a playwright, in a sketch called A New Alliance, in which Dorothy Tennant played a nice Mrs. Parling de Frear, and Jane Rivers an Irish servant, Nora. Actors should not be ambitious to be playwrights, nor playwrights actors. Shakespeares and Boucicaults are rare. However, Mr. Edeson's sketch was inoffensive, which cannot be said of Mr. Bradshaw's.

Thomas Q. Seabrooke then took a long, long time to "act" and sing "A Little Street in Heaven Called Broadway;" after which Kyrle Bellew and company were seen in The Sacrament of Judas, which should have no place on the American stage, as it is an affront to 1904 intelligences. Mr. Bellew was very elaborate in his "business" and posings, and he lingered so irritatingly on his lines that the sketch lasted over an hour, and killed what everybody was waiting for—the first act of The Virginian, which had to be cut out, to the most painful "Ahs!" and "Ohs!" ever breathed by an audience. If the audience had been angry, it would have been funny, but as real disappointment possessed it, it was pathetic.

Vesta Tilley was to have appeared; Madame Cottrelly recited Schiller's "The Glove," to music in an original way; Emma Carus sang a coon, and jarring Irish, song; The Art of Love was a sketch by Lavinia Shannon and Giles Shine; Anna Stannard was heard in a monologue, You Must Be Two; the Beasley Sisters in violin selections, and Hattie Nedlin and Pauline Willard wound up the entertainment with Romeo and Juliet Up to Date.

No prettier incident could easily occur in a theatre than the one that happened during the playing of "Violets" by the orchestra, before the rise of the curtain. A lady began to lowly sing it in the audience; then her companion joined in; then a whole row of voices was heard, and finally every woman in the audience was singing the beautiful melody—not loudly, but as if to sleeping children. It was unpremeditated and spontaneous art of the finest quality, and can never be forgotten.

YEATS ON AMERICAN DRAMATIC ART.

William Butler Yeats is a very interesting talker. He did not come over here from his Emerald Isle to flatter, and he does not offer anything that the thinking portion of Americans do not already know. He says:

In Ireland we have a national theatre, of which I am the head, which is making actors, and good ones, too, of young Irish working people. Shop girls and boys compose the cast at our theatre in Dublin, and these people are real actors, with fine feeling and fine ability. Through these people we are lifting the drama above the multitude.

And certainly the drama has long needed lifting. The presentations on the American and the British stage are most preposterous, from a truly artistic viewpoint. Your modern play is bound to the mob. It is called good or bad, if it pays or fails to pay a revenue. The public asks for rude music and gaudy scenery and unnatural acting. The managers almost riot in an endeavor to be the first to furnish all this.

I do not call anything seen on your American stage art. It is a tawdry sham that befouls art. Take your stage scenery. No curtain is a picture. It is a daub. No great artist would paint a theatrical scene, and if he did he would for the time be not a great artist. The decorated screen in a theatre is not aimed to be a picture. A picture is something you must study in detail. A screen in a theatre is something you must be able to see at a glance. It is almost a crime to compel yourself to take a close view of this sort of misplaced painting.

Some day you will get out of this. You will care less for the tinsel and glamor of the extravaganza and more for the beauty and lofty spirit of the poetic drama. But you cannot have the truest form of poetic drama if you try to rob it of its beauties by hedging about the actors with all sorts of bad and indifferent stage decorations. You must await the growth of your aristocracy, your intellectual aristocracy, and then you will be able to appreciate and to crave the better way. If I should establish a theatre in America I should not expect to make money. This greed for money making has done more to degrade American literature and the drama than anything else. It is the reflection of your energy, now partly misplaced, but sure to fine its right channel later.

If I should establish a theatre in America I should do as I have done in Ireland. I should try to make it a sort of secret society, to which only the intellectual might come. I would tell the stage manager his scenery must be simple, a gray curtain, for instance, that would not make the actor appear to be only a detail of the decoration. The actor is there to be heard, not to be part of a gaudy picture. And to the actor I would say he must use but a few simple gestures and that he must read the lines as they were written. It is criminal to eliminate or interpolate one inflection. The poet knew what to write into his verse. If he were a true poet he wrote his lines to a tune that gave his verse its measure. What actor may change the rhythmic flow of the words? None may do it but to spoil them.

When you are ready to approach this simplicity you will be ready to appreciate the poetic drama, and some day that state of affairs will exist. The poetic drama will come into its own, and I believe that will come about in America.

You, like most of us on the other side of the Atlantic, judge everything by the measure of its popularity. You call the rude popular song of the music halls better than the songs the poets wrote. A thing like "Her Golden Hair Was Hanging Down Her Back" is the literary equivalent for the crockery of the shop.

There is vulgarity in all that is popular. It is not sincere, any more than your daily existence is sincere. Only a few thousands out of your millions rise above it. The rest imitate. If you read a fine poem to this disinherited class some one will say, "It can never become popular." We are living under the degradation of industry. We have no great speech, and thus we have no poetic drama. When great speech dies the poetic drama dies. You have in this country a movement among rich men to build a national theatre, one which will produce the old dramas. Such an institution would not be creative. We write our own dramas and follow as closely as we may the spirit of the ancient drama. You will have to do something of the same sort here, only in a little different way. But I want to repeat that America is great, great even in its ugliness. As your aristocracy grows the passion for beautiful things will grow. In the growth of that aristocracy lies your hope.

We have found a way in Ireland. Companies are touring the island giving Irish plays. These plays are written by Irish men and women, and are played by Irish actors. The dramas deal particularly with characters from the heroic age of Ireland. The whole island is awakening to the movement. Do you wonder why I am enthusiastic?

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

FRANK M. WINFIELD: 1. James A. Herne's plays were Hearts of Oak, Drifting Apart, The Minute Men of '76, Margaret Fleming, Shore Acres, and Sag Harbor. 2. Mrs. Herne's maiden name was Katherine Corcoran.

L. T., 152 West 100th Street, New York: Marguerite Hayden made her debut in The Earl of Pawtucket, at the Manhattan Theatre, Aug. 12, 1903, in the part of Ella Seaford. She is the daughter of the late William R. Hayden. She is attractive and talented.

READER, New York: 1. Dustin Farnum began his stage career with Margaret Mather's company. Subsequently he appeared with various stock companies, originated a role in Marcelle, and played in support of Chauncey Olcott. His brother appeared in Ben Hur. 2. Helen Byron was recently with the Peggy from Paris company.

R. C. STOUT, Brainerd, Minn.: 1. It is not safe or honorable to dramatize a recently published book, even if "all rights reserved" is not on the reverse side of the title page. 2. The same admonition holds as to title. 3. If the book was copyrighted by Lippincott, in 1896, and Dodd, Mead and Company, in 1897, even without the "all rights reserved," you may be sure that all concerned reserve the rights. Some day, when politicians and law-makers are given souls, publication will mean protection.

GEORGE MARKHAM: The cast of The School for Scandal at Haverly's Fifth Avenue Theatre, New York, Dec. 30, 1881, was: Fanny Davenport, Lady Teazle; Sir Peter, Charles Fisher; Charles Surface, George Clarke; Joseph, George Darrell; Sir Oliver, Harry Pearson; Crabtree, Harry Hawk; Sir Benjamin Backbite, W. F. Edwards; Moses, F. M. Kendrick; Careless, Louis Baker; Snake, H. R. Thorne; Rowley, W. J. Hurley; Joseph's servant, Simon Kennicom; Trip, Orsom M. Dunn; Maria, May Davenport; Lady Sneerwell, Mary Shaw; Mrs. Candour, Minnie Monk.

SUBSCRIBER, 238 West Thirty-ninth Street, N. Y.: 1. You must either trust managers, agents and stars with your plays, or keep them locked up, for you will not, being unknown, be allowed to read your plays to them. 2. Things are often stolen from MSS. by unrecognized authors, by those to whom the MSS. are intrusted. 3. You must take the risk, or be forever unknown. 4. A play copyrighted in England is protected only in Great Britain. 5. An American copyright is essential for protection in this country. 6. You must select your managers and stars by reading about them. 7. The sum paid by a stock company manager for a week's use of a play runs from $5 to $300, even more than $300 in the case of a celebrated play; even less than $5 sometimes. 8. One thousand dollars down. 9. Five to twenty per cent. of the gross. 10. Agent's fee, from five to ten per cent. of your royalties. 11. Call at the Custom House for that answer.

LETTERS TO THE EDITOR.

Mr. Mayer Responds.

PARIS, Jan. 21, 1904.

To the Editor of The Dramatic Mirror:

SIR.—I have neither time nor inclination to enter into a heated controversy with James Platt White, whose ire seems to have been roused to fever heat by the article I contributed to the holiday number of THE MIRROR.

I cannot allow him, however, to very unconscientiously infer that I condemned that eminent French writer, M. Brieux, and his methods. I, too, am a fervent admirer of M. Brieux, and I am the last man to underrate his courageous campaign to redress many social iniquities. But my article conveyed nothing of the kind. James Platt White takes two lines from a paragraph and in a most ungenerous manner writes a column and a half in defense of M. Brieux, leaving his readers under the very false impression that I had made a severe attack on the works of that writer. I stated, and I most emphatically maintain my assertion, that the subject of M. Brieux's "avaries" was not considered, even by the advanced school, as one well suited for the stage. What is the use of James Platt White translating the criticisms of a picked few, who applauded M. Brieux's play? The Paris papers were full of the appreciations of various dramatic critics, on the morrow of the public reading. Let James Platt White consult them all, and he will see that the general impression was adverse to a play being founded on the consequences of a venereal disease. Then, again, James Platt White dwells at length on the opinion of Dr. Fournier, the eminent specialist, who collaborated with M. Brieux on the work. It would, indeed, have been strange if, after furnishing M. Brieux with valuable professional documents, Dr. Fournier had made an unfavorable criticism of the play he had written a preface to. I did not for a moment convey that M. Brieux was wrong in endeavoring to use the stage as an educational platform; he is somewhat ahead of his times, that is all.

The attacks on the French censorship, as an institution, date back a considerable number of years—long before M. Brieux was known as a dramatist. The campaign was renewed, it is true, at the time of the refusal of the license of Les Avaries. If James Platt White would only be a little more scrupulous he would state that this campaign is invariably renewed whenever the censorship exercises its authority in a negative sense. In consequence it is not a circumstance peculiar to the Avaries, as James Platt White would ingeniously make out, but a vexed question which has over and over again been agitated in the Chamber and in the press.

In respect to the remainder of James Platt White's assertions, I would have him remark that I did not undertake to give the readers of THE MIRROR a complete catalogue of the plays written in recent years by the French authors. It would not have been a very arduous task to have obtained the back numbers of the "Revue d'Art Dramatique," or the annual of the Societe des Auteurs, and to have given an even more complete recapitulation than that which James Platt White has borrowed from his cherished review. My article was written with the intention of pointing out the marked evolution which had occurred in recent years in the character of the Parisian stage play. I necessarily cited those authors who, in my mind, had the most contributed to bring about that evolution, and I mentioned the works which best served to illustrate by argument. I knew, just as well as James Platt White, that my resume was far from complete. If he will read the article over with greater care he will discover that I apologized to the authors and my readers for the very incomplete enumeration.

Scribe was born in the eighteenth century, and wrote his plays at the beginning of the nineteenth. I called him an eighteenth century writer. Is it a literary crime? Hardly, I imagine. In any case it does not warrant the preposterous and ridiculous deductions made by James Platt White.

I am, dear sir, yours truly. GASTON MAYER.

An Author's Claim.

YORICK CLUB, BEDFORD STREET, STRAND, W. C.,
LONDON, Jan. 25, 1904.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of the 2nd inst., I see it stated that "A Midnight Marriage, by Hal Reid, had its initial performance at Griswold Opera House, Troy, N. Y., Dec. 24, and is said to have made a hit."

It is in no spirit of self advertisement, but merely to vindicate my rights, that I ask space in your most valuable paper to state that my original romantic and historical drama, A Midnight Marriage, was produced in Massachusetts by William Redmund on Aug. 30, 1883, and was acted on the same night at Miss Thorne's Theatre, Margate, England. The copyright has been secured for your country and my own.

Thus, if Mr. Reid's piece be a new one, I must ask him to find a name for it other than A Midnight Marriage. Apologizing to you for this trespass on your columns, and with my best respects, I remain, sir, yours obediently. CHARLES OSBORNE.

THE USHER

Stair and Havlin have made no pretense of conserving the interests of dramatic art, and it is generally understood that their interest in the cause of theatrical freedom is confined to their own freedom to monopolize the popular-price theatre business in this country.

Those familiar with the inner workings of this booking agency have not been misled by the fact that during the present season the doors of its theatres have been opened to first-class independent companies. It suited the requirements of Stair and Havlin's campaign against the Theatrical Trust to institute for the time being an open-door policy, and it served the interests of independent companies to utilize the opportunity thus afforded to appear in certain cities from which otherwise they would have been excluded. But it was not the belief of any independent manager that the arrangement would be more than temporary, or that Stair and Havlin had any more desire to preserve or to maintain liberty of action for others in the theatrical business than had their erstwhile rivals of the Trust.

Stair and Havlin a year ago, when their rupture with the Trust occurred, did not seek a war but were forced into one. The Trust was desirous at that time to obtain control of the second-class theatres as well as the first-class theatres, and it showed its teeth to Stair and Havlin. The latter set about increasing their popular-price circuit and they have succeeded in checking the schemes of the Trust and bringing it to terms.

The "working arrangement" between Stair and Havlin and Klaw and Erlanger, announced last week, means the capitulation of Klaw and Erlanger and an acknowledgment of Stair and Havlin's supremacy in the popular-price field. The two would-be monopolies have been turned into one. Klaw and Erlanger practically give over their popular-price connection to Stair and Havlin, who, in turn, agree to confine their operations to the cheap-price business, leaving the first-class field to the Trust.

In a further effort to control the situation Klaw and Erlanger are now seeking to "regulate" other branches of the theatrical business. They are at work now on the stock company managers and the vaudeville managers, seeking to effect an arrangement whereby managers in these lines of business will agree to confine themselves and their theatres exclusively to stock and vaudeville. Of course, the object is to close the avenues against independent companies and to subject practically the entire theatrical business to their tender mercies.

Weakened by heavy losses, a disgusted public turning its back upon many of their poor offerings, the Trust imagines that if a complete monopoly of the theatrical field could be obtained, kind fortune in the form of general "tribute" will once more smile. If, instead of seeking to spread its selfish and greedy principles further, the Trust would take to heart the lessons of the past year, throw its influence in the direction of better things, encourage artistic production, and strive in its own enterprises to measure up to something like an average of what the public now urgently demands from its theatrical purveyors, it would show greater wisdom.

The more responsibilities the Trust assumes in all probability the more deterioration will ensue in the quality and character of dramatic productions. The public will no longer patronize such rot as formerly proved profitable to the Trust.

●

David Belasco, whose Darling of the Gods is playing at the Broad Street Theatre, in Philadelphia, does not see why his attraction should suffer from the lack of publicity occasioned by the newspaper boycott organized by the Philadelphia managers. On Sunday he published announcements for the final week of The Darling of the Gods in Philadelphia in all the Philadelphia papers, with an additional statement that the next time one of his attractions appears in Philadelphia "it will be at a theatre the management of which is willing to let the public know through the columns of the daily press that the theatre is really there and open to the public."

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What Manager J. H. Springer gained by opening his theatre last Thursday night, in defiance of the Mayor's order to close it until certain alterations which had been demanded were made, does not appear. Mr. Springer acted foolishly, and he probably realizes his mistake now. The Mayor and his committee have not acted arbitrarily during the active investigation following the Chicago disaster, but they have shown clearly that their requirements, while conservative, are firm and not to be ignored. The public is convinced that the departments are vigilant and that the atres that are open are theatres where proper safeguards have been taken.

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Mr. Mansfield's announcement that he will produced a drama based upon Wagner's Parsifal next season and appear in the title-role himself is interesting. The name of the author who will adapt Wagner's libretto to the uses of the dramatic stage is not given, but it is shrewdly guessed that the dramatist will be Mr. Mansfield himself. A Parsifal play finely staged might be a success of curiosity, but it will have to possess supreme literary and dramatic qualities to compensate for the loss of the music, which is the better half of the opera. To be sure, Mr. Mansfield announces that selections from the Wagner score will be used for "incidental music," but this will be a detriment to the ears of those that have heard it rendered in its integrity by the large orchestras of the Metropolitan and the Festival Theatre at Beyreuth.

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Ibsen will not down. It is the custom of certain writers who differ from the old Norwegian's views of life to disparage his works systematically and to froth at the mouth whenever one of the plays is performed. No greater tribute to Ibsen's power in the world of the theatre could be desired than is furnished by his detractors.

In this country Ibsen's growth in public appreciation is due less to his pretensions as a sociological revealer than to his surpassing skill as a dramatist. His influence is seen in the writings of many of the European and American playwrights; but none of his disciples, acknowledged or unadmitted, approaches the craft and art of the rugged old Norseman.

When his plays are presented properly in this country nowadays their drawing powers and their popular spell are potent. This season Ibsen dramas have been acted in various parts of the country to receipts that prove their box-office value. A few years ago the case was different. Ibsen's name on a poster had the effect of keeping people out of the house. It was for a long time the same with the Wagner operas in America. To-day they are the chief attractions of the repertoire, and it may be safely predicted that Ibsen's dramas will likewise grow constantly in popular favor.

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A dispatch from Chicago asserts that the Trust "intends to refit and refurnish the Iroquois Theatre and under the name of the Northwest Theatre appeal again to the people for patronage." Comment would be superfluous.

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The Grand Opera House, Chicago, reopened last night with Mr. Richman in Captain Barrington. The Garrick and Bush Temple resumed on Sunday night. There are six theatres now in operation in that city.

A BEAUTIFUL TOKEN.

It is remembered that last Season Mrs. Fiske at the Manhattan Theatre gave a performance of Mary of Magdala for the benefit of the Regina Angelorum, a home conducted in this city by the Sisters of Mercy for girls without friends or employment. A large sum was realized from Mrs. Fiske's performance, and the Sisters were very grateful for the benefit. Their gratitude was shown last week by a remarkable token presented by them to Mr. and Mrs. Fiske by the hand of the Rev. John Talbot Smith, chaplain of the Sisters of Mercy. This was in the form of a sentiment in verse embodying an acrostic of Mr. and Mrs. Fiske's names, the whole illuminated in the mediæval style by arts of the hand commonly presumed to have been lost to this age. It would seem from this beautiful souvenir that the year that has elapsed has been involved in the making of it, and that the hands of many Sisters were employed in its various details, all of which are marvels of skill and infinite pains. Wild flowers and buds, some of them almost microscopic, but all of them perfect in design and coloring, with conventionalized flowers and leaves in decorative phases, assist in a beautiful whole. A tiny figure of the infant Jesus in the manger is painted as a pendant to the design, while the monograms of Mr. and Mrs. Fiske ornament the lower corners. As a work of art the testimonial is unique, showing as it does the characteristic patience and purity of its makers, to whom it was a labor of love.

DREAMED AND FELL.

While the Irene Meyers company were playing The King of Detectives, at Chester, Pa., on Jan. 25, Frank West, a one-legged newsboy was hiding in the flies enjoying himself and the performance. He had stolen into the Opera House before the performance, and while perched up among the clouds, he slept and dreamed. There is an airship and a thrilling rescue in the play, and little Frank, in his dream, enacted the rescue achieved by the hero. But he lost his balance and came down on the stage with a thud long after the original performance was over. He was carried to the hospital with a broken arm and generally bruised as a result of his realistic acting. He will know better next time, and in the meantime a new man keeps watch at the stage door.

The Predicament of a MIRROR *Correspondent in the Orient. His credentials for* 1904 *had not arrived.*

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Next Sunday evening, Feb. 14, at the Manhattan Theatre, the forty-fourth service of the New York Chapter will be held at 8 o'clock, when the Rev. R. Heber Newton, D.D., late Rector of All Souls' Episcopal Church, will preach on Parsifal, and the vested choir of All Souls' Church, under the direction of Walter C. Gale, will render the music. The service will be conducted by the General Secretary, and the offering will be devoted to the Alliance. All interested are cordially invited. On account of the proximity of Lent the regular monthly reception will be suspended.

The Testimonial Benefit, held by the New York Chapter at the Manhattan Theatre last Friday afternoon was a grand success. [See another part of THE MIRROR for full report.—Editor.]

The proceeds of the entertainment will be devoted to the work and extension of the chapter. The General Secretary, by special request, lectured last evening on The Mutual Relationship of the Church and the Stage before the St. Andrew's Chapter of St. Mary's Church, West New Brighton. There was a large attendance, and considerable interest was manifested.

The following is the list of the newly elected officers and council of the Boston Chapter: Rev. W. H. Van Allen, president; Rev. William T. Beale and Lillian Lawrence, vice-presidents; Anna S. Prout, secretary, and Montague Chamberlain, treasurer. Mrs. Helen Burton, Horace Parker Chandler, Mrs. Walter L. Doten, Rev. Thatcher R. Kimball, Rev. Samuel L. Loomis, Mary F. Monroe, Mrs. Arthur H. Pray, Mrs. Alice Kent Quimby, Rev. B. B. Usher and Mrs. Edward Wade constitute the Council.

The Boston Chapter is to petition its Council to appoint a Standing Committee on the care of the children of the stage. The Vincent Free Bed Committee is working persistently to acquire the needed sum of $5,000 for its endowment, in memory of dear Mrs. Vincent of the old Boston Museum stock.

At the reorganization meeting of the Philadelphia Chapter, held recently by the general secretary, the Rev. Dr. Floyd W. Tomkins was re-elected president; Rev. Clarence W. Bispham and Frank Howe, manager Garrick Theatre, vice-presidents; Newton M. Potts, secretary, and Rev. H. Page Dyer treasurer. On the local council the following were elected: Rev. Wayland Hoyt, Rev. Richard H. Nelson, Rabbi Krauskopf, Major Moses Veale, Mrs. Spencer Irving, Mrs. James Elverson, Jr., and Rev. G. Woolsey Hodge.

AMERICAN ACADEMY MATINEE.

The sixth public matinee this season of the senior students of the American Academy of Dramatic Arts was given last Thursday at the Empire Theatre. The programme, that included two short pieces never before presented in America, was of unusual interest and was apparently very greatly enjoyed by the large audience present.

The first of the novelties offered was a monologue, by August Strindberg, entitled The Stronger. The English translation was made by Edwin Bjorkman. Strindberg, though a most prolific dramatist, is but little known to American playreaders, and is an entire stranger to the American stage. He is the master pessimist of the modern European school of dramatic writers. In the little piece presented by the students the whimsical craftsmanship of the author was illustrated, but the depths of gloom of which his imagination is capable were not sounded.

The action—or rather the talk—of The Stronger takes place in a restaurant, on Christmas Eve. The monologist is Madame X., and the person to whom her words are addressed—and who sits silent through the whole affair—is designated as Mademoiselle Y. In the course of the long, uninterrupted talk, that ranges from the idle chatter of an amiable gossiper to the tigerish fury of an outraged wife, Madame X. discovers, by the expressions that flit across her companion's face, that Mademoiselle Y., her friend, is the object of her husband's amorous attentions. It appears that Madame X. has been forced by her husband to pattern her behavior and her dress after the fashion set by Mademoiselle Y., and having now learned every trick of the fascinating adventuress' game she defies her preceptress and announces that henceforth she will have no fear of rivalry in the affections of her husband. Zara Anderson gave a creditable performance as Madame X., though the intricacies of the role were beyond her present skill. Indeed, no one save the most experienced and the most temperamental of actresses could completely realize the character. Marjorie Butler, with a capital make-up that suggested the ladies of the French posters, displayed excellent powers of facial expression and quiet pantomime in the character of Mademoiselle Y.

The second of the new pieces presented was a drama in two acts entitled Conscience, written in the Italian by Frederico Mariani and adapted into English by David Drummond. The cast was as follows:

Giorgio Falchi	H. G. Hovsepian
Sydney Le Mesurier	Henry Bayard
Matthew Saunders	Robert H. Booth
Scott	S. L. Richardson
Eleanor Le Mesurier	Katherine Boyce
Maid	Marion Sherwood

Mariani, though a modern Italian dramatist, is not a disciple of D'Annunzio. In Conscience he follows in the footsteps of Pinero rather than in those of his noted and notorious countryman. The problem posed in the play is distinctly of the Pinero type, and the conclusion arrived at is Anglo-Saxon. Sydney Le Mesurier, the husband in the case, is an acknowledged profligate who makes amends for his wrongdoing by building hospitals and schools in his home village in Devonshire, England. His wife, Eleanor, is, naturally, neglected. The other man is an Italian poet, Giorgio Falchi, who is a visitor at the Le Mesurier country house. In a sentimental scene between Falchi and Eleanor the poet reveals the fact that several years before he killed his wife because he discovered that she had given herself to another man. Notwithstanding this disclosure Eleanor pleads with Falchi to take her away with him to Italy. Falchi suddenly recognizes the similarity of his present position to that in which he discovered his wife, and, assailed by his conscience, he puts temptation behind him by at once starting for Italy alone. As his carriage leaves the gates Eleanor kills herself by leaping from a balcony. There are, in the course of the play, several scenes of dramatic sternth, and the construction is admirable.

H. G. Hovsepian as Falchi evidenced unusual temperament and he brought out the emotional sombreness of the role in excellent fashion. The fault in his performance was a lack of ease and authority—the qualities that experience only can provide. Henry Bayard, except for the fact that he talked altogether too glibly, gave an excellent impersonation of the husband, Sydney Le Mesurier. Katherine Boyce, as the heroine, Eleanor, was intelligent and sincere and proved herself mistress of most of the accomplishments that make for good acting. Her impersonation was easily one of the best given by a student this season. Robert H. Booth did a clever bit of character work as Matthew Saunders, and the two minor parts were in good hands.

Simpson and Company, John Poole's familiar old farce, was next presented, and very well presented. Charles E. Fulbart was a capital Mr. Simpson, giving to the character exactly the right touch of quaint humor and exaggerated dignity. Waldemar C. Burkhardt was a very acceptable Mr. Bromley. Elizabeth Case as Mrs. Simpson, Marion Sherwood as Mrs. Bromley, Lenna Wood as Mrs. Fitzallen, and Caroline Breuner as Madame La Trappe were all satisfactory in their roles.

R. A. Farrelly's comedy, Double or Quits, that ended the bill, was excellently acted. George W. Haley gave an exceedingly bright and skillful impersonation of William Hunter, and Robert H. Booth again displayed admirable talents for character work in the role of the burglar. The other parts were capably played by Marion Lorne, William Lambert, and Elizabeth Brock.

PERSONAL

Photo by Otto Sarony Co., N. Y.

FORTESCUE.—Viola Fortescue, daughter of the well-known comedian, G. K. Fortescue, appeared at the Manhattan Theatre last Tuesday in a special matinee performance of A Doll's House, and won great favor by her excellent impersonation of Mrs. Linden. Miss Fortescue has met with success in leading and ingenue roles in England, Australia and the West Indies, being especially successful in such roles as Lady Windermere, Polly Eccles, and Nell Esmond in Russ Whytal's For Fair Virginia.

WARFIELD.—David Warfield is studying the part of Shylock. David Belasco may offer him to the public in the part before long, and Mr. Warfield has talent enough to surprise even his admirers.

SUMMERVILLE.—Amelia Summerville sold more programmes last Friday afternoon at the Actors' Church Alliance testimonial in the Manhattan Theatre than all the other sellers combined. She feels so encouraged over her feat that she is seriously thinking of leaving vaudeville for the legitimate stage.

MARLOWE.—Julia Marlowe returned from Italy last Thursday on the *Kaiser Wilhelm der Grosse*. She may play a Spring engagement in this city in a new play.

CALVÉ.—Calvé is indifferent to the public's attitude toward her and her Carmen. She says she is asbestos proof to all criticism.

CONRIED.—Herr Conried has won his suit against the Munich writer, M. G. Conrad, who wrote that Herr Conried was "a thief and graveyard robber, for stealing Parsifal." Herr Conrad was mulcted to the tune of $40, Feb. 4, for his inky rockets; "or twenty days in jail." He must also pay all court costs and lawyers' fees.

VARREY.—Edwin Varrey, the veteran Shakespearean actor, has been engaged for the supporting company of E. H. Sothern and Julia Marlowe when they appear as joint stars next season.

NORDICA.—Madame Nordica will give a series of Wagner recitals at Carnegie Hall, in March, in conjunction with Walter Damrosch and the New York Symphony Orchestra. Madame Nordica has not appeared on the concert stage in this city for several years.

HARTLEY.—Frederick Hartley, this season a member of The Ninety and Nine company, was taken ill with pneumonia at Troy, N. Y., last Friday, and he was placed in the hospital in that city. The physicians in charge consider his condition very serious.

CAYVAN.—A report was circulated last week that Georgia Cayvan, who is still a patient at Sanford Hall Sanatorium, at Flushing, L. I., had suffered a stroke of paralysis and was rapidly approaching death. The superintendent of the sanatorium would make no statement in the matter, but friends of the actress learned that she is neither in a better nor a worse condition than she has been for many months.

FISKE.—Stephen Fiske, the veteran writer on stage topics, is recovering from an attack of acute rheumatism.

WESTCOTT.—Eva Westcott, who was especially engaged by Henry W. Savage to play Jimmy in the New York run of The Prince of Pilsen at the Broadway Theatre last year, rejoined the company at Baltimore, Feb. 1. Miss Westcott has been playing her old part in A Blue Grass Widow with Milton and Dolly Nobles for some weeks past. She has written an original monologue in which she will appear at the Keith theatres early in the Spring.

TYLER.—Mrs. Cornelia Osgood Tyler, a prominent Washington and New York society woman, has completed a comic opera, A Venetian Romance, which Frank L. Perley has consented to produce in New York on Easter Monday.

GUILBERT.—Yvette Guilbert is party in a suit before a Parisian Civil Court, brought by the German publishers of her book, "La Vedette," for breach of contract, on the ground that Mlle. Guilbert did not write the book, but paid Arthur [illegible] to do the writing, thereby depreciating the commercial value of the book.

TELEGRAPHIC NEWS

CHICAGO.

Many Theatres Open—Carter Buys the Criterion—Nordica and Irving—Notes.

(Special to The Mirror.)

CHICAGO, Feb. 8.

Further improvement in the theatrical business of Chicago is to be chronicled this week, due to the opening of several more downtown and outlying theatres, and to the positive announcement that a number of others will open next week. It is expected that by March 1, at the latest, all theatres that will open at all under temporary permits will be on the active list. All things considered, the two theatres open last week did a satisfactory business—McVicker's and the Criterion—and the steel curtains worked all right. At the Criterion, Lincoln Carter used the steel for an act drop and a curtain call. For this week the bills are: Grand Opera House, Charles Richman in Captain Barrington; Garrick, Winsome Winnie, with Paula Edwards; Illinois, Henry Irving in The Merchant of Venice, Waterloo, The Bells, and Louis XI; McVicker's, Resurrection, with Blanche Walsh; Criterion, Minister's Daughter; People's, May Hosmer Stock in Men of Jimtown; Bush Temple, Player's Stock in Ivan the Terrible.

The second theatre to open was the Criterion, Lincoln J. Carter's production house. Its doors began admitting the public again last Thursday, making it a close competitor with McVicker's for the lead in this regard. Mr. Carter has shown great industry all through the period of general closing, and his energy and determination have finally placed him in the small class of managers who are sole owners of their theatre property. Mr. Carter bought the Criterion, building and real estate, last week for $30,000 cash, and that was one of the chief things that enabled him to open so quickly. General Manager Hogan, of Mr. Carter's enterprises, told THE MIRROR that although the theatre was completely equipped under the new law, Mr. Carter would raze it next Summer and have a handsome new Criterion ready for the opening of next season. This will make two new theatres as a result of the Iroquois fire, the Olympic being the other. There is a chance that the New American virtually will be rebuilt.

The date of the opening of the melodramatic circuit's three mainstays, Academy, Bijou, and Alhambra, is still in doubt. Owners of the Academy are scattered from Chicago to New York, and the Alhambra property is in litigation. Manager Roach, of the Academy, said that it was expected all three would be open in a few weeks.

Madame Nordica's next concert in Chicago will take place this week at the Auditorium Feb. 10.

Henry Irving opens with The Merchant of Venice, though it has been done several times here this season already, and announces it for Wednesday, Friday and for Saturday matinee; Waterloo and The Bells, Tuesday and Thursday; Louis XI, Saturday night.

John B. Reynolds, formerly a scribe in Pittsburgh, is in town ahead of Blanche Walsh in Resurrection.

Denman Maley, who had a leading part in The Belle of Newport at the La Salle, has joined The Isle of Spice company on the road and is playing his old part, Collins. The Whitneys have thus secured two of the brightest members of the La Salle Stock, the other being Toby Lyons.

W. J. Davis, Jr., is back at the Illinois, as assistant treasurer.

Thomas A. Lowell, recently of the Arizona company, has been sick in Chicago during the last few days, but will leave soon for New York.

Mose Gumbia, formerly the director of the Shapiro branch music house here, writes me he is homesick in New York for Chicago. It may be because Mose has lost Abe.

Walter Jones' Auditorium benefit matinee last Tuesday passed into the history of the fire baptism of Chicago's theatrical world as a kind of struggle with a modicum of success. The performance developed a good deal of artistic merit, and it got about $2,100 for "the unemployed and seedy" connected immediately with the profession in this city. Edward Freiberger was on the Executive Committee with the comedian, and his office was the storm centre during the preparations. Grace Reals was the third member of the Executive Committee, and she did a lot of clever, hard and timely work. Just as the volenteer press agent flung his resignation at Mr. Freiberger, of course at the eleventh hour, and left him with a dozen papers to supply with notices, besides all his other work, Miss Reals hove in sight like a pretty yacht approaching a rowboat in trouble. So it went until the benefit was over, and the need of her continually grew, for Jones—well, Jones started out like a strong swimmer, but he got weaker and weaker, and finally sank out of sight. On the day of the benefit he wasn't seen at all, for he was at home in his Drexel Boulevard mansion sick. He had done a lot of good work, but something closely akin to pandemonium, that nature often puts into preparations for such benefits, consumed his energy and wrecked his nerves. He was to have been the stage-manager, and to have given imitations of Sousa, and sung the song, "Couldn't Say No," from The Chaperons, with Nellie Follis. Mr. Freiberger and Miss Reals went ahead, and did the work of three persons on that final, fateful, blizzardy day. Of course, the huge, steel curtain had to be down, chilling the whole occasion with its dreary expanse of sad, lightish brown, and all the volunteers had to step majestically over the high threshold of the little narrow door in the middle of the lowest tier of steel sheets. Then they found themselves out in front on a bleak, narrow apron, in danger of falling into the orchestra pit on one side, and bumping metal on the other. Luckily, the audience was not steely, but warm and animated. It straightway began to applaud, and until the end of the performance defied the grim curtain. They didn't know that there were tears rolling down pretty cheeks behind it, but there were. Blanche Homan, kindly loaned by Manager Campbell, of the La Salle, accepted an invitation to contribute her eight-doll song, "Just Because I'm From Missouri," and came over with her maidens all dressed. Then she found the steel was down, and would have to stay down, seven tons strong, all through the benefit. She gathered up her skirts and girls, and went back crying to the La Salle box-office where sympathetic Mark Lewis offered her such comfort as he could in the midst of gloom that had settled on this stricken abode of gay little musical comedies. Here, where Miss Homan's unusual attractiveness had just begun to make her a favorite when fire and law blighted her hopes, she again yielded to adversity. Over at the Auditorium her number was anxiously awaited and greatly missed by many. So was Maud Alice Kelley and her song, also kindly loaned by Manager Campbell, of the La Salle. The programme began with a selection by fifty members of the Chicago Federation of Musicians, led by Otto Roehrborn. Dr. Gunsaulas spoke a few moments, and referred to the work of the Actors' Church Alliance, and then appeared Robert McWade, who was the first star to be seen in Chicago after the great fire of '71. Here he was again, and as Rip Van Winkle, too, out before the fire curtain, the first well known actor to appear in a theatre after the great fire of 1903. Looking at steel he saw spirits of the air, and acted Rip. He got a rousing round of applause, which must have reminded him of his success at the Academy, rushed up in sixty days, amid the snow-covered ruins of Chicago over thirty years ago. Nellie Follis, with John Gleason in place of Walter Jones, made another hit with "The Little Girl Couldn't Say No," and responded to an unusually enthusiastic encore. Nellie O'Neill's singing, with dancing, of "My Octoroon Lady" also was emphatically approved by the audience and encored. The dramatic achievement of the programme was a scene from The Taming of the Shrew, by members of the Players' Stock at the Bush Temple: Grace Reals as Katherine, Joseph Sullivan as Petruchio, John O'Hara as Baptista, and George Moore as the music master. They made their entrances, Moore bumping his lute against the narrow steel door as he stepped high, widely and carefully over the threshold onto the apron, as gracefully as possible. There they were, sans scenery, sans footlights, sans any stage lights, and only that little hole in the steel curtain for exits. Their stage was a long, narrow platform, like a cheap station for a suburban train service. They trod the boards, they stood against the steel, but they did justice to the greatest dramatist and fairly outdid themselves. Seldom has there been a more impressive instance of brains of the dramatist and ability of the actors triumphing over every obstacle. The actors, of course, were made up, but there the illusion ended, and the chill began. There wasn't even an Elizabethan sign up, "This is a chamber," but after Mr. Sullivan and Miss Reals had met as the Shrew and the tamer, and the sonorous voice of Petruchio spoke the Shakespearean lines in the big, responsive auditorium, as sensitive as a musical instrument, there wasn't much need of a setting or a sign. The tall Petruchio was never quite so thoroughly excellent at the Bush Temple, and Miss Reals certainly was never better, while O'Hara, always thorough, gave his usual excellent Performance. Handicapped as he was in dodging through the aperture, Mr. Moore kept his music up to a high level, too. Great applause frequently interrupted the scene and followed its close. Bessie De Noie and Frank C. Young made a hit, and were encored in a singing and dancing sketch. Seven bright and clever maidens, trained by Hart Conway in the Chicago Musical College, gave a remarkably smooth and natural performance of a comedietta, The Kleptomaniac, by Margaret Cameron. Rudolph Ganz, pianist, Herman De Vries and Emile Sauret, all of the Chicago Musical College faculty, delighted the audience. Edmund Russell, dressed in an Indian prince's costume, recited carefully and effectively. Gertrude Ritchie whistled popular airs, Mrs. George Mayer did well in a monologue, Senescus Roumanian orchestra played the William Tell overture successfully, and Mrs. Hollingsworth-Watkins sang songs of ante-bellum days in costume in a very pleasing manner. Etta Fyvie French, contralto, sang Sullivan's "Lost Chord." The programme ended with a lively skit by Marshall and Tisdale, which included an excellent rendition of "All the World is Sunshine When Your Heart Beats True."

Blanche Bates, the star of Belasco's Darling of the Gods, soon to be seen here at the Grand, sent $50 for one seat at the Auditorium benefit. Millward Adams donated the use of the big theatre. The receipts will be distributed as follows: 20 per cent. to the musicians' federations; 20 per cent. to the stage mechanics' union; 20 per cent. to the bill posters (who got up thousands of bills free), and 40 per cent. to actors. This 40 per cent. will be distributed under the auspices of the local chapters of the Actors' Church Alliance, passing through the hands of the Rev. W. W. Wilson, secretary, who was very active in getting up the benefit.

Virginia Clay, wife of Fred R. Seaton, now in Chicago and for several seasons with Julia Marlowe, has retired from A Gambler's Daughter company and returned to her home, on account of illness. She will rest until next season, when she will appear in a New York production, for which she has signed.

James Wingfield's Towle Opera House, at Hammond, was about the only theatre open for forty miles around Chicago for several weeks, and reaped a harvest.

The Hyde Park high school boys, who produced Yub-Yub successfully at the Olympic last season, will produce Hip-Hip Feb. 12 at the University of Chicago Theatre.

William Jossey, a popular and successful stock actor, who was recently leading man of Charles P. Elliott's company, at the Thirty-first Street, has gone East, for the first time in fourteen years. He will be leading man of the Huntley-Moore stock at their board-walk theatre in Atlantic City, opening Feb. 12.

Manager Wessels, of the Chicago Orchestra, says Theodore Thomas' great organization has now a bright prospect of remaining as a permanent institution in Chicago.

J. M. Harris, brother of the song writer, Charles K., has returned to the city after touring the West with Patti. He reports $18,000 receipts at $5 and $10 for one performance at San Francisco, and immense business at many other places, including St. Louis, where people paid $5 to stand on the stage. The house at Butte, Mont., was sold out far in advance, but the diva refused to sing there on account of the altitude, and the Butte manager attached the box-office receipts at Denver. A settlement was reached. Madame Patti's health has been good throughout the trip so far, and at $5,000 a night and 25 per cent. of all receipts above $8,000 a performance, she seems to be making a big farewell fortune. I understand she wishes to close her tour with a great farewell testimonial concert for Robert Grau at Madison Square Garden.

The first buyers of steel curtains here seem to be paying for the experimental stage of that new industry with high prices. McVicker's is understood to have cost $3,500, and David Weber, one of the owners of the Columbus, says his contract for a steel curtain was closed at $2,500. Rush work overtime on these fire protection devices costs $1 an hour. The contractor sublets to elevator builders, steel makers, and electric constructors.

Weber and Fields' across-the-continent special reached Chicago about eight hours late, and it was nearly midnight, Feb. 2, when the train was turned over to George F. Lee, of the Rock Island. He handled it in double quick time and sent it on West, via Omaha and Denver, in about half an hour after the special got in, unchanged, except one sleeper which was replaced. Flying as fast or faster than the Golden State Limited, the special was expected to reach 'Frisco early on Feb. 6, to enable Weber and Fields to open there to-night.

George Middleton is out of the Columbus, the proprietors, Weber Brothers, taking his place as Stair's associates in this theatre. It will continue as a combination house.

E. D. Stair's Great Northern is still involved in a difficult problem of direct exits. Aisles from the stage would have to lead to exits into the Great Northern Hotel lobby on the first and balcony floors. It was the owners of the property, and not Stair, who took up the task of meeting the requirements of the new law.

Edwin Boring made a hit last week with the remark that certain managers who have been trying to engage people here since the Iroquois disaster seem to think there is a "fire sale" of actors going on in Chicago.

Walker Whiteside rested two days last week in Chicago, and strengthened his company by engaging Robert McWade and Edwin Boring.

The New American Theatre is down on the Council committee's list for inspection to-day. Manager John Conners will defer definite announcement until he receives their report.

Charles C. Collins is the new treasurer of the Garrick, with Oscar Hagen, promoted from assistant press agent, as assistant treasurer.

The reopening of McVicker's last Monday, the historic theatre taking the lead in resuming, attracted about all the managers in town. The magnet for them was the steel curtain. The audience at the close of the first act saw an asbestos drop, and then a big green thing coming slowly down. When it was half way down the people suddenly recognized it as the steel curtain, and gave it a round of applause. The management was highly complimented for its energy in getting open in the quickest possible time.

The Studebaker, which will open Feb. 16 with The Prince of Pilsen, will have fulfilled every requirement of the new law, and be the first theatre to do so, the others postponing some changes until Summer.

OTIS L. COLBURN.

BOSTON.

Another Hawtrey Hit—New Bills at All Playhouses—Gossip.

(Special to The Mirror.)

BOSTON, Feb. 8.

For the first time this season every house in the city makes a change of bill to-night. There was close rivalry in several directions, but the end resulted in good business nearly everywhere.

Charles Hawtrey's engagement has proved a surprise in every sense, for it looked as if the star had not confidence enough in The Man from Blankley's to run for two weeks, and so put on Saucy Sally for his second and farewell. Then came a hit from the very start, and the dimmer farce packed the theatre and drove the orchestra under the stage. It was by all odds the biggest business that Blankley's has done in America this season. The production of Saucy Sally tonight proved another Hawtrey hit and was a laughing success for the clever comedian. This is the play which he will revive when he goes to New York for his farewell engagement at the Criterion before he leaves for three years in London. However, Boston had the first American hearing of it and expressed unqualified approval.

Still another case where Boston got ahead of New York was at the Park, where Richard Harding Davis' farce, The Dictator, was presented, with William Collier as star. As the work was played at New Haven last week the edge of a first production was taken off a bit, but still there were hosts of the literary friends of the author present to watch with interest his first play which was not really a dramatization of a previously published novel. It went with favor, and the adventures in an imaginary Central American city, Porto Banos, afforded Mr. Collier a number of opportunities to be genuinely amusing. The company has among its leading members Edward Abeles, George Nash, John Barrymore, Nannette Comstock, and Louise Allen.

Madame Wiehe has scored an enormous hit among all the Bostonians who know French enough to say "Oui" and "Non" at the right times. Those whose vocabulary is limited to *table d'hote vin ordinaire* may not appreciate her dainty charm, but it is certainly a long time since anything so genuinely artistic has been seen upon the local stage. The bill to-night was made up of Tic-a-Tic, La Main, Soir de Noce, and Le Petit Corse, and there will be frequent variations during the week. Henry Beremy, the violinist, plays at two of the shortest bills of the week.

For the first time in its history the Tremont has a minstrel show, and the innovation is such a startling one that it amazed all the regular patrons of the house, but it pleased them just the same, and there is every indication that Lew Dockstader and his associates will have a splendid engagement here. It was a rather surprising bit of information for the critics of this city that the *News* printed the other afternoon, when it said that Mr. Dockstader was a direct descendant of Henry Austin Clapp.

Three Little Maids brought a quantity of English atmosphere to the Colonial to-night, and every Anglomaniac in Boston will turn out for the new musical comedy. Chief honors were won by George C. Huntley, but Boston society well remembered how Mrs. Jack Gardner took up Maurice Farkoa when he was here with An Artist's Model. Elsa Ryan, the one American in the company, was not forgotten by any means.

J. K. Murray and Clara Lane always own Boston, and their loyal friends who supported them when they were in opera here rallied to the Majestic to wish them success in Arrah na Pogue. It made no difference that Andrew Mack had played this comedy two weeks here just before the late lamented My Lady Molly. They scored just as big a hit as if it were entirely new.

Way Down East is the regular attraction at the Boston now, and it is just as sure of a big business there as the Old Homestead or the Metropolitan Opera Company. Several of the original favorites are in the cast, and the sweetness of the performance is such that it cannot grow old.

The players of the stock company at the Castle Square give Bostonians a genuine novelty to-night by presenting D'Arcy of the Guards, which Henry Miller had never presented here on account of a combination of circumstances. It was well received to-night, and the personal friends of Louis Evans Shipman promise to make this a socially brilliant week.

The Bowery After Dark is a doubly attractive bill at the Grand Opera House this week, for that forceful young actor, Terry McGovern, appears in many striking scenes, while Mrs. Terry McGovern makes her debut as Nell, the Waif. Young America packed the theatre to-night.

Patrice, no longer a vaudeville favorite, but a genuine dramatic star, had an enthusiastic welcome at the Boston Music Hall in Driven from Home.

The innovation of popular prices at the Columbia has proved a popular one, and the new management made a strong offering as its second attraction, Rebecca Warren, in Tess of the D'Urbervilles. It has been quite a long time since Mrs. Fiske made her great Boston sensation by her presentation of Tess, and there has always been a strong desire to see this play again, so that Miss Warren is sure of a prosperous engagement.

A Mother's Heart is the offering by the stock company at the Bowdoin Square this week, and in it Eugenie Du Bois plays the leading part. A direct result of the tremendous impression created by Charles Warner in Drink is seen in the announcement that this play will be revived here next week.

Lincoln J. Carter's melodramatic company in The Little Waif holds the stage at the Hub this week.

This is evidently Boston's Peg Woffington week; managers had let us go for years without seeing Masks and Faces, and now we have it twice in a single week. The first revival was advertised for the Ben Greet players, who had finished their season at Chickering Hall, they to play it for special matinees to aid the Hampton Institute; and Nance O'Neil's managers promptly scheduled two matinees at the Tremont in the series, which continues with uninterrupted prosperity. With Edith Wynn Matthison and Nance O'Neil playing the same character there will be abundant contrast.

There is genuine wailing on the part of the opera goers, for they have just aroused themselves to the fact that Caruso is going back to Europe, and will not appear here at all during the Conried company's season. That will be played at the Boston as the Grau engagements were. Never again will there be a chance for opera in Mechanics' Building. Little Mary will close for good after one week on the New England circuit.

The date for the Boston benefit for the Actors' Home on Staten Island has been fixed, and it will be given at the Hollis on the afternoon of March 4. As on other successful occasions the programme will be under the personal supervision of Charles J. Rich.

From the Boston engagement Madame Wiehe and her company go to New Orleans for an extended engagement.

Charles A. Bigelow has signed for the principal comedy character of The Man from China, which is to be produced in this city next Summer.

Charles Warner is going to South Africa immediately after his American tour, and will play Shakespearean tragedies as well as Drink. When he comes back to America for his next tour it will be as Christopher Columbus in The Light Beyond, by Henry Hamilton, which will be given an elaborate spectacular production by Rich and Harris.

Madame Wiehe was the guest of honor at the reception given by Mrs. E. H. Crosby, wife of the dramatic critic of the *Post*, at her home, Beacon Hill, last week. Quite a number of well known professional people playing in town were present in the course of the afternoon.

Grace P. Atwell, who has been in Providence during the past week, will play in the South for the greater part of the season.

JAY BENTON.

PHILADELPHIA.

The Advertising War—Safety Plans—Better Business Recorded—Attractions.

(Special to The Mirror.)

PHILADELPHIA, Feb. 8.

The war between the newspaper and theatres continues. The papers entirely ignore the theatres that have no advertisements, and managers resort to "walking delegates," surrounded with placards announcing their attractions. The managers' agreement, it seems, does not fully cover all that they contemplated, as the star or combinations playing here can at their own expense advertise themselves, which is now being done in several cases with big results for their enterprise. Fritzi Scheff, the Grand Opera House, the Eleventh Street Opera House, the Trocadero, and the Dime Museum are the aggressive parties. The situation is complicated, and certainly will not improve business. It is only a question of a short time when this matter will be satisfactorily arranged.

David Belasco, at the Broad Street Theatre with Blanche Bates in The Darling of the Gods, has a large advertisement in all the papers, announcing the fourth and last week of his phenomenal success. At a special matinee on Feb. 12, Miss Bates will appear as Hedda Gabler, with a special cast in which Minnie Dupree, coming specially from New York, and Eugene Ormonde, of the Fawcett Stock company, Baltimore, will be seen. Fay Davis, in Whitewashing Julia, follows on Feb. 15. Charles Hawtrey Feb. 29.

The Mayor's Expert Commission are not satisfied with the condition of three places of amusement, and have notified the Garrick Theatre, the Academy of Music, and the Grand Opera House that all the required changes must be completed between Feb. 12 and Feb. 20. The Garrick and Academy must remove seats to make new aisles, and at the Grand Opera House, although they have more exits than any theatre in town, on account of their immense seating capacity, they must extend one of their exits from the balcony to lead directly into Broad Street.

There is a new ordinance before the City Council, making the Fire Marshal the chief authority regarding all places where the public congregate. This is a great responsibility, with immense powers and autocratic in every sense—in fact, a one-man power. A committee of experts with full publicity and final report to an executive head would prove by far more satisfactory and just to all concerned, it is believed.

The Rogers Brothers in London opened to-night at the Chestnut Street Opera House for a three weeks' stay. Mother Goose will follow on Feb. 29.

Marie Tempest and her London company, in The Marriage of Kitty, are at the Chestnut Street Theatre for a two weeks' engagement. Marie Tempest has always been a great favorite here. The Medal and the Maid will come on Feb. 22.

Fritzi Scheff as Babette, with a large grand opera following, opened popularly to-night at the Garrick Theatre for a limited term.

Mrs. Wiggs of the Cabbage Patch is in its third and final week at the Walnut Street Theatre, attracting only a certain class of theatregoers. Charles Grapewin in The Awakening of Mr. Pipp, a failure here last September, will return Feb. 15.

The Show Girl, with Stella Mayhew and a large working organization is the feature for the week at the Auditorium, with a large opening. Arizona Feb. 15. Ward and Vokes 22. The Burgomaster 29.

In spite of the many years that The White Slave has been produced in this city, it seems a new generation of amusement seekers crop out to welcome this play, which opened to-night at the Grand Opera House. Every combination booked here is surprised at the receipts. Buster Brown Feb. 15. His Last Dollar 22. Ward and Vokes 29.

Soldiers of Fortune in its second and last week at the Park Theatre, is attracting large patronage. Our New Minister, Feb. 15, three weeks. Way Down East, March 7.

Human Hearts holds the week at the National Theatre. Florence Bindley in A Midnight Marriage Feb. 15.

New York Day by Day is the week's offering at the Kensington Theatre. The Eleventh Hour Feb. 15.

Through Fire and Water, presented by the James H. Wallick company at the People's Theatre, with four "bargain matinees." The Worst Woman in London Feb. 15. A Ruined Life 22. Sis Hopkins 29.

The New Columbia Theatre has a good card this week in The County Fair, with Margaret Fitzpatrick as Abigail Prue, aided by Dixon, Bowers and Dixon, Ernestine Veronee, Mamie Harnish and a good support. At Cripple Creek Feb. 15.

A massive production of Sporting Life is the week's attraction at Forepaugh's Theatre. Jim Daly is specially engaged and appears in the boxing bout with George Barbier. The Hunchback of Notre Dame Feb. 15.

Darcy and Speck's Stock company at the Standard Theatre appear this week in King of the Desert, a spectacular melodrama. The Deserted Bride Feb. 15.

The German Stock company at the Arch Street Theatre has a large and well-deserved patronage with a weekly change of pleasant novelties. Attractions this week introduce The Ironmaster, The Beautiful Peasant of the Convent, Mad Wensel, and for the benefit of Conrad Rohde, Romeo and Juliet, the first Shakespearean production of the season.

Dumont's Minstrels, at the Eleventh Street Opera House, offer three roaring farces—viz., Raiding Chinatown, Mrs. Wigg's Cabbage Patch, and Boss Talk's Animal Show. In addition there is a good first part, with Hughey Dougherty and many favorites. Business always good.

The Metropolitan Opera company will present Madame Calvé in Carmen at the Academy of Music Feb. 9. Everything already sold out for this event. Only matinee of the season, Feb. 18, with Faust.

Al. W. Martin's Uncle Tom's Cabin is booked at the New Columbia Theatre week of Feb. 22.

Bostock's Animal Show, at the Palace Exchange, continues prosperous.

The Philadelphia Orchestra, under Fritz Scheel, present Thibaud as the soloist at the Academy of Music, matinee Feb. 13, and evening Feb. 14. Dr. Richard Strauss and his wife, Frau Strauss de Alma, will be the soloist with this organization March 4 and 5.

Business has greatly improved in the Quaker City, the attractions now being of a better order. All of our theatres are now safe, under normal conditions, but at a terrible expense to the seating capacity.

S. FERNBERGER.

WASHINGTON.

Grace George—Musical Comedies—Eagle Doings—Song Recitals and Lectures.

(Special to The Mirror.)

WASHINGTON, Feb. 8.

Grace George, in Pretty Peggy, commenced a week's engagement at the New National Theatre to-night to a large and appreciative audience in one of the most attractive and interesting of the Woffington plays. She scoring a distinct success by the charming grace and strong emotional character of her work. It is upyard of four years since Miss George last appeared here, and her welcome was cordial in the extreme. Robert Lorraine as David Garrick gave a portrayal of much strength and character. An excellent company is seen in the support. The week is sure of results, as Channing Pollock has given widespread and effective publicity. Ada Rehan and Otis Skinner follow.

The Prince of Pilsen denied Washington until now, opens to a large house at the Columbia Theatre, where this leader among the best of musical comedies, wins from the start. John W. Ransome as Hans Wagner is a hit, and it is a question if he is not the best German comedian on the stage to-day. To-night's audience thinks so. The company includes Sherman Wade, Victor Morley, Hobart Smock, Ivar Anderson, Peter Swift, Lou M. Harlow, Polly Guzman, Eva Westcott, Belle Bucklin, and Jeannette Bageard. Frank Daniels comes next.

The Burgomaster, that other of Pixley and Luder's musical comedy successes, makes its fifth visit, this time to the Lafayette Square Opera House, where to-night's opening witnesses a full house in attendance. The comedy again meets with success. The principals include Oscar L. Figman, William Riely Hatch, Thomas Ricketts, Charles Sharp, R. J. Maye, George McKissock, Louise Brackett, Kathryn Rogers, Harriett Sheldon, Josephine Ditt, and Ruth White. Ward and Vokes follow.

Over Nagara Falls is the attraction this week at the Academy of Music, opening well. Mamie Keene heads a good company, and the play is

well staged. Howard Hall, in The Man Who Dared, holds the boards next week.

An Orphan's Prayer finds a responsive chord strong enough to quite fill the Empire Theatre twice to-day. Nettie De Coursey is the petite star, surrounded by a clever supporting company. A feature of this engagement will be a stage reception for ladies and children every afternoon. Nobody's Claim is next week's underline.

Washington Eyrie No. 125, Fraternal Order of Eagles, held memorial services Sunday night at the Lafayette Square Opera House. A sacred musical programme was rendered by Mrs. Mary Miller Scott, John J. Finnegan, Joseph Haina, Mabel Latimer, Frank A. Rebstock, and the Eagle Orchestra of combined musicians. Eulogies were delivered by James M. Robinson, representative in Congress from Indiana, and Charles H. Knapp, of Baltimore.

Max Heinrich will give a song recital under the auspices of the Musical Art Society, 16, at the New Willard Ballroom. He will be accompanied by his daughter, Julia Heinrich, a young pianist of note.

I am again the recipient of a New Year remembrance from Arthur Maitland, leading man and stage director of the Radcliffe Stock company, of Philadelphia, of a neat and attractive desk calendar. Many thanks.

Ed Zeff has just completed a four-act melodrama, entitled Georgia, which he will produce next season. Zeff, since his graduation from the box-office of the National Theatre as assistant treasurer, has acquired all kinds of money in successful commercial pursuits. Farmer Tingle, a rural drama, well remembered, is from his pen.

The Choral Society announces Nicholas Douty in a lecture and song recital on the "Modern Song and Richard Strauss," at Carroll Institute Hall to-morrow night, illustrated by selections from Beethoven, Schubert, Schumann, Wagner, and Richard Strauss.

The local lodge of Elks, No. 15, celebrate their twenty-second anniversary with a stag social session at Masonic Temple to-morrow evening, 9. Members of Congress in the House and Senate, surprisingly large in connection with the order, are the specially invited guests.

Ernest Seton Thompson will lecture at the National Theatre 18 on the subject of "The Indian as I Know Him." JOHN T. WARDE.

BALTIMORE.

The Great Fire Disaster—Holliday Street Theatre Blown Up—The Announcements.

(Special to The Mirror.)

BALTIMORE, Feb. 8, 1904.

The terrible fire disaster has paralyzed everything in this city, and the question as to what the theatres will do this week is problematical. These are the announcements, made, of course, before the city was swept by flames:

Ada Rehan and Otis Skinner, at Ford's Grand Opera House, in The Merchant of Venice, with The School for Scandal and The Taming of the Shrew for following performances. Peggy from Paris to follow.

Fay Davis, supported by the Empire Theatre stock company, at the Academy of Music in Whitewashing Julia, with Frank Daniels in The Office Boy as the underline.

The Ward and Vokes company, in A Pair of Pinks, at the Maryland, with The Show Girl underlined.

The Two Orphans, at Chase's Theatre, by the George Fawcett Stock company, with Under Two Flags for next week.

For His Brother's Crime, at the Holliday Street, with Queen of the Highway to follow.

The Denver Express, at the Bijou by the stock company, to be followed by An Orphan's Prayer.

The Prince of Pilsen did a record-breaking business at Ford's Grand Opera House last week. At every performance the house was sold out and standing room was at a premium.

The business of Richard Mansfield at the Academy was practically the reverse of this. With the exception of two or three performances, the houses were very poor.

Emmanuel Wad, the pianist, gave a recital last Tuesday night at the Lyric. Mr. Van Hulston, violinist, assisted.

While on his way to Chase's Theatre, a few days ago, Alfred Hudson, Sr., of the Fawcett company, slipped on the ice and sprained the ligaments of his ankle.

John T. Burke as Colonel Bonham, Hermann L. Leib as Captain Hodgmann, and Charles M. Harris as Lieutenant Hallack, did clever work in Arizona at the Maryland last week.

Among those who assisted Richard Mansfield in Old Heidelberg at the Academy of Music last week, A. E. Greenaway, Henry Wenman, Ernest C. Warde, and Francis McGinn deserve mention for their admirable performances.

The fourth chamber concert by the Kneisel Quartette, with Harold Randolph, pianist, was given Saturday afternoon at Peabody Hall. It was an artistic success. The Kneisels go abroad for a tour March 2. Mr. Randolph was with them at their last concerts in Boston and New York.

Handel's Israel in Egypt will be sung by the Oratorio Society at its first subscription concert of the season next Thursday at the Lyric.

The old Front Street Theatre has been ordered to be torn down by the Building Inspector. This will be the last of the theatre which was the scene of the triumphs of the elder Booth, Forrest and the other great actors of that period.

During the progress of the great fire the Holliday Street Theatre was blown up with dynamite in the attempt to check the progress of the flames. The ground upon which this playhouse stood has been a theatre site since the year 1794. The walls of the building just destroyed had stood since 1814, and within them many notable theatrical events had occurred. John T. Ford was for many years the manager of the old playhouse, and on its stage, in 1862, East Lynne was performed for the first time.

Street-car traffic was at a standstill to-day, and the outlook was gloomy indeed.

HAROLD RUTLEDGE.

CINCINNATI.

E. H. Sothern—Shore Acres—Attacked by a Lion—Melodramas.

(Special to The Mirror.)

CINCINNATI, Feb. 8.

E. H. Sothern appeared at the Grand to-night, before one of the largest audiences of the season, in his new play, The Proud Prince, and scored a distinct and emphatic success. Cecilia Loftus as the heroine gave a most adequate impersonation, and Mary Hall, late leading woman of the Pike Stock company, received a warm welcome from her numerous admirers. The scenery and settings vie with anything that has been seen here in that line in a long time, and the advance sale at increased prices is the heaviest of the year. Maxine Elliott follows.

Shore Acres is at the Walnut again, where it invariably fills the house. Yesterday's performances were attended by extremely large audiences. The Fortune Teller, with Edna Bronson featured, is to follow.

Robinson's has a new star in a Lincoln J. Carter play for this week's attraction, and the combination is proving a most satisfactory one from the box-office standpoint. Julia Gray is there, supported by John T. Nicholson and an excellent company in Her Only Sin. Charles Warner follows in Drink.

Too Proud to Beg, for which we are also indebted to Mr. Carter, is at the Lyceum. The cast is headed by Miss St. George Hussey and the Boylan children are also featured.

Mr. Clemens Bauer, one of the most popular and talented members of the German Stock company, took his benefit last night, the play being Der Herrgottschnitzler von Oberammergau. The attendance, as usual, packed the house.

Walter Tedrington, an employe of the Lafayette Show, was severely injured here last week, being attacked by the lion used in The Lion's Bride. The company is lying off here owing to the closing of the Chicago theatre in which it was booked.

The Superior Court has ordered the Pike site sold March 12, and not until then will we know whether or not a new theatre is to be built upon the ruins of the old. The appraisement is considered low, and doubtless there will be some lively bidding. It is likely the case will go to the Supreme Court on the question of the distribution of the proceeds, but that will not affect the title of the purchaser. H. A. SUTTON.

PITTSBURGH.

Drink—The Middleman—Sign of the Cross—Earl of Pawtucket.

(Special to The Mirror.)

PITTSBURGH, Feb. 8.

The Bijou has an unusually strong attraction this week in Drink, and opened this afternoon before a well filled house. Charles Warner made an excellent impression in his well-known role of Coupeau, and his company gave him splendid support. Nat M. Wills, in A Son of Rest, follows next week.

After last week's gratifying production of The Middleman, the stock company at the Grand is seen in a production of Nathan Hale this week. The annual production of Charley's Aunt will occur next week.

One of our annual visitors is The Sign of the Cross, which is at the Empire for the week. Next week, When Reuben Comes to Town.

The Avenue has another fine vaudeville bill this week.

The Duquesne Theatre has a good vaudeville bill this week, headed by the Four Mortons. At the Academy Phil Sheridan's City Sports are the attraction.

The Earl of Pawtucket, with Lawrence D'Orsay, is at the Alvin this week, with Marie Cahill in Nancy Brown underlined.

Maxine Elliott, in Her Own Way, is at the Nixon; Clara Bloodgood, in The Girl With the Green Eyes, next week.

Patti will be heard at the Nixon Feb. 15 for one concert.

Richard Strauss, with Victor Herbert, will conduct the concerts of the Pittsburgh Orchestra at Carnegie Music Hall on March 11, 12.

The Four Mortons did not appear last week at the Duquesne, owing to a misunderstanding with Manager Hyde, of Hyde's Comedians. They will, however, appear this week at this house, having been especially engaged by Manager Harry Williams as headliners.

John W. Dean, who is in the cast of The Earl of Pawtucket, is a cousin of Tunis F. Dean, business-manager of the Grand, whose guest he will be during the week at the Hotel Lincoln.

Stage Director Huffman, of the Grand, was in New York city last week to complete arrangements for the forthcoming production of Parsifal.

ALBERT S. L. HEWES.

ST. LOUIS.

Anna Held—Lulu Glaser—New Musee—Band Tournament.

(Special to The Mirror.)

ST. LOUIS, Feb. 8.

Anna Held, in Mam'selle Napoleon, played to a large audience at the beginning of a week's engagement at the Olympic last night. In the cast are Joseph W. Herbert, Dan McAvoy, Henry Bergman, Franz Ebert, Frank Rushworth and Fletcher Norton. E. H. Sothern 15.

At the Century to-night, Lulu Glaser was enthusiastically received, Dolly Varden being the vehicle. This is an entirely new production of Dolly. In the cast, besides a large chorus, are Harry Girard, Harold Blake, John Dunsmure, W. H. Fitz-Gerald, George Head, Bergh Morrison, Eunice Blake, Emmalyn Lackey and Lottie Gale. The Wizard of Oz duplicated its former successes at the Century last week. Grace George next week.

The Grand attraction this week is The Royal Lilliputians, which played to two large and appreciative audiences yesterday. The company contains such artists as Prince Giovani, Selma Goerner, James E. Rosen, Louis Merkel, Howard Knowles, Martha Weis, Elsie Lau and Al. Rice. Isabel Irving in The Crisis underlined.

Patrons of the Crawford are enjoying this week Hoyt's A Trip to Chinatown. The musical numbers are bright and catchy. Jack Campbell heads the cast. Under Two Flags next Sunday.

The Imperial was filled with two good houses yesterday at the beginning of Barney Gilmore's engagement in Kidnapped in New York. As a child is the central figure, "heart interest" is the salient feature of the play. Lighthouse by the Sea follows.

A Ragged Hero is the Havlin bill this week.

The Odeon was crowded to-night by a large audience to witness the production of Il Trovatore by the St. Louis School of Opera. The principals and chorus were admirably trained by Mira Delamotta and Mrs. Kellogg-Haines and gave a very pleasing performance. Several members of the class are well known for high-class work in amateur ranks of local singers, especially Grace Lillian Walser, Mrs. Fred Fodde and Robert McCormick.

Master Johnnie Ebley and his performing cub lions are the feature that opened the matinee at the Zoo Sunday. A Trip to Luna is being shown on the vitascope.

Irwin's Burlesquers are the Standard bill this week. In the company are The Eight Champions. Others are Barton and Armstrong, De Faye Sisters, Willie Weston, Lawrence and Edwards, and Carmen and Morrisey. Rentz-Santley Burlesquers next week.

The friends of Fannie Frankel, the popular St. Louis singer, are much gratified with the reports of her success as the Spanish Girl in the Wells-Dunne-Harlan company.

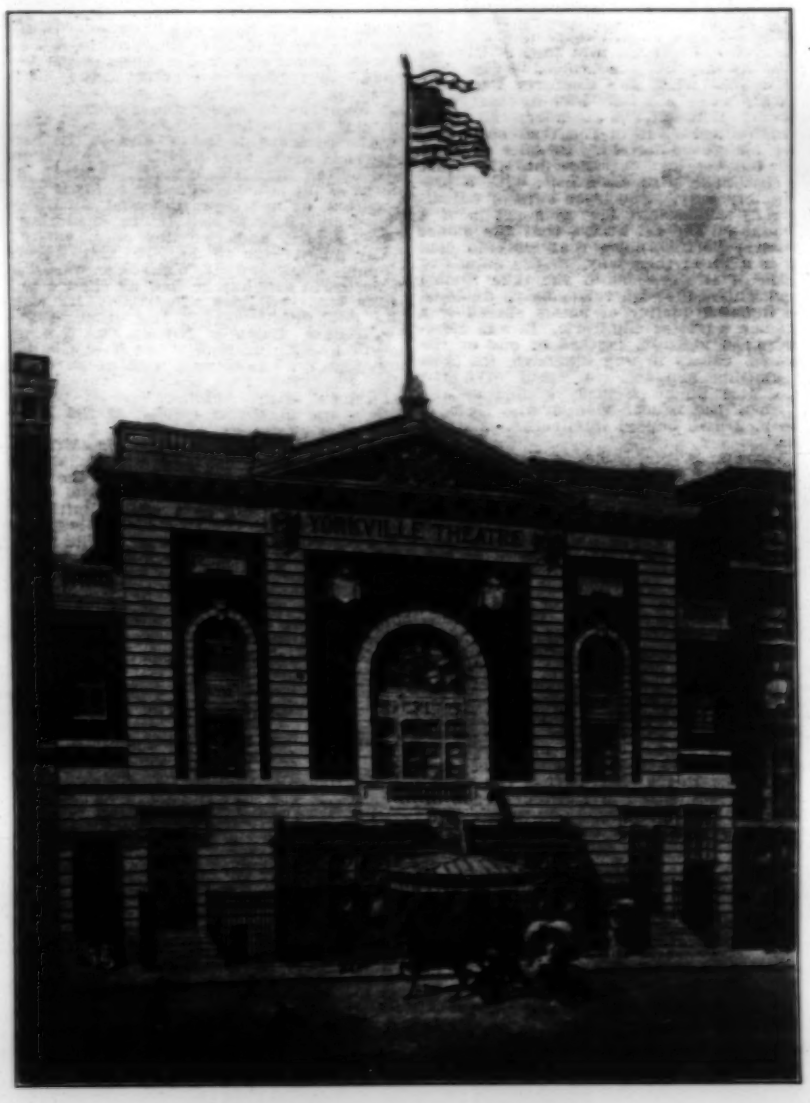
Professor William Weil is scoring the greatest success of his artistic career with his splendid band at the Odeon. Weil's Band has been appointed the official band of the World's Fair.

St. Louis is soon to have a new place of amusement. It is to be the Broadway Musee, at 312 North Broadway. It will occupy the second and third floors, and will be under the personal management of Paul D. Howse, who for five years has been identified with the management of Sans Souci Park, Chicago. On the second floor a little theatre will be located. The third floor will be devoted to the exhibition of curios and freaks. A ladies' orchestra and laughing gallery will be a permanent feature of the curio hall. In the theatre vaudeville will be presented. The musee will open Feb. 20. Nearly every city in America the size of St. Louis supports one or more museums, and the owners of the new enterprise have taken a long lease, expecting to make their local venture as successful as others have been in Eastern cities.

The World's Fair Bureau of Music Friday announced the rules and regulations for the band tournament, which will be held in Festival Hall Sept. 12-17. All bands may contest, and the competitors are divided into three classes. Nine cash prizes, aggregating $30,000, are offered for the successful bands. The prizes are divided so as to give the organization scoring the highest number of points $3,250; $2,500 will be given to the band scoring the second highest number of points, and $1,500 will be given to the third highest number. The above division is made for bands in Class A, which consist of twenty members. In the B Class $10,000 will be given in prizes—first, $4,500; second, $3,500, and third, $2,000. Class C., which includes bands of thirty-five members, will enjoy the division of $12,750. For the organization scoring the highest number of points a prize of $6,000 has been named. The second prize is $4,000 and third $2,700. Bands employed by the Exposition are not allowed to contest. All players must be bona fide members, and each musician must have been enrolled at least three months prior to the date of the contest. Each band must send to the bureau the names of its members and a nominal entrance fee. Festival Hall concerts by massed bands will take part under the direction of a distinguished conductor. All bands entering must agree to play one concert in addition to the competing concert and massed concerts. A separate programme has been prepared by the Bureau of Music for each class, and each band will play through the full programme of its class. The numbers in all three programmes are by eminent composers, and are chosen with the view of bringing out the qualities of the bands performing them. The list of composers includes Wagner, Gounod, Offenbach, Verdi, Saint Saens, Bizet, Strauss, and Leoncavallo.

The Lulu Glaser company rested here last week. Miss Glaser spent this week in New York.

J. A. NORTON.



THE NEW YORKVILLE THEATRE.

MR. BIMBERG'S NEW THEATRE.

M. R. Bimberg, popularly known as "Bim, the Button Man," is pressing forward the construction work on his new playhouse, to be called the Yorkville Theatre, the front elevation of which is reproduced on this page.

The new theatre will stand near the corner of Lexington Avenue and Eighty-sixth Street, in the heart of a district that at present is without playhouses of any sort. The location is a particularly good one, as it is convenient not only to a large residence quarter in Manhattan, but, by reason of a new ferry, to a populous district on Long Island as well. The foundations of the building are now being laid, and it is expected that the theatre will be finished early in July.

The entire building will be devoted to the theatre itself, with only such offices as Mr. Bimberg himself requires. The seating capacity will be 1,600. The cantilever system of construction will be employed, and there will therefore be no posts in the auditorium. That the building will be as near fire proof as [illegible] to make it is indicated by the [illegible] Board of Underwriters, after examination, has made the lowest rate of insurance [illegible] that has ever been made on a theatre in New York. George Keister is the architect for the building. The estimated cost [illegible]

Mr. Bimberg will personally manage the business of the new playhouse, which for the corporation known as the Yorkville Amusement Company, of which he is the head. The house is to be opened in September, and will play [illegible] organizations for week engagements. The prices will range from $1.50 down.

GOSSIP OF THE TOWN.

Elmer Walters, manager, has been very sick with typhoid fever for the last two weeks at his home in Chicago; both his attending physician and nurse speak very favorably of his recovery, and Mr. Walters expects to return to his office in the Tribune Building about March 1.

A Little Outcast, Eastern, will continue its season in the week stands, and is booked solid up to June 4.

Grace Whitworth was engaged for the ingenue in Little Mary, opening with the company the second week of its stay in Boston.

Mrs. Ozrow Childs gave a reception in honor of Frederick Warde and Wadsworth Harris, in Los Angeles, Jan. 28.

Florence Hayward, of The Pit company, is not to marry Sir John Willoughby, as reported last week.

Wright Lorimer, who will open his season April 4, in his new romantic play, The Shepherd King, at the New York Theatre, has engaged Frank M. Eldredge as business-manager.

Last Friday night was the anniversary of The Earl of Pawtucket, it having been produced just a year ago. Because of the closing of the Grand Opera House there was no celebration.

Elise Barney, who played in The Runaway Girl, was plaintiff in the Yorkville Municipal Court last Friday in a suit for $250 against the Interurban Street Railroad Company. She alleged that her right ankle was badly injured one night last June, as she was getting off an Amsterdam Avenue trolley car. When the jury had heard all the testimony they returned a verdict for $150 for Miss Barney.

Thomas E. Shea has arranged to play a Spring engagement in New York. He will appear in The Bells and Richelieu.

The funeral of the late George Osbourne, Jr., was held at Oakland, Cal., on Jan. 19, and attended by all the player folk appearing in San Francisco.

The Belasco company, of San Francisco, revived Quo Vadis, Jan. 25, with Edwin T. Emery, George P. Webster, Hershall Mayall, Eugenie Lawton, Henry Shumer, Myrtle Vane, Genevieve Kane, Georgia Woodthorpe, George Nichols, Walter Whipple, and Tomos Shearer in the cast.

Frank Bacon produces his new play, The Hills of California, at the Grand Opera House, San Francisco, early in March.

Lillian Hall Emery, of the Rachel Goldstein company, while at Pittsburgh, Pa., was suddenly taken ill with what threatened to be acute appendicitis, but was able to leave for Buffalo with the company.

Cosmos Gordon Lennox, the husband of Marie Tempest and the author of The Marriage of Kitty, is writing a one-act play especially for the Actors' Fund benefit, which takes place at the New York Theatre on March 1.

It was stated last Friday night that Jacob P. Adler, the Yiddish actor, had bought up all the stock of the Grand Theatre Company, and would assume control over the playhouse immediately. It is his intention to put on a series of Shakespearean plays.

A temporary injunction, restraining E. H. Sothern from using or disposing of a drama, entitled A Holiday's Diversion, was granted last Friday by Judge Kirby, in Louisville, Ky., to E. D. Schoonmaker, of Lexington. The petition demands that if Mr. Sothern refuses to return the manuscript the petitioner be granted damages and compensation.

Driven from the Vaudeville Theatre by the Health Department, Candida is seeking shelter elsewhere, and last Friday and Saturday nights broke all the rules of the Strollers' Club, and appeared on the little stage there. This was the first time women had been admitted to the clubhouse. Last Saturday afternoon Candida was given at the Carnegie Lyceum.

The Anna Held company was in a railroad wreck at Hudson, Ohio, early last Friday morning. Several of the occupants were severely bruised and shocked, but Miss Held escaped without injury. William Shannon, one of the actors, had his nose broken and sustained other injuries.

Kyrle Bellew and Raffles began a week's tour last night in Troy. Next Monday they will return to this city and play at the Savoy Theatre until late in March, when the A. M. Palmer revival of The Two Orphans will claim Mr. Bellew's services.

The Secret of Polichinelle may go into the Garden Theatre next Monday, unless better arrangements can be made.

A dramatic entertainment, under the auspices of The Daughters of the American Revolution, was given in the Astor Gallery of the Waldorf-Astoria Hotel Thursday evening. The programme included a musical farce-comedy, entitled The Latest Edition, by Amelia Weed Holbrook. The members of the cast were C. Wilfred Hunter, Lotta Harkness, Sara Corali, and Susie Corali. A sketch, Romeo and Juliet Up to Date, was presented by Pauline Willard and Harriet Neilen. Mrs. Charlotte Ravenscroft, contralto, sang a group of songs, and Robert M. Edwards closed the entertainment with a monologue.

C. J. Stevenson, who for the past two seasons has managed the Empire Theatre, Chester, Pa., left Feb. 6 for New York, where he will act as Mr. Chase's Eastern representative. Mr. Stevenson has made a host of friends at Chester, and all unite in wishing him success.

Frank E. Carstarphen, counsel for the New York Theatrical Stock Exchange, returned to New York last Friday after a three weeks' stay in Denver, where he attended to the local management of the recent Patti concert.

The Theatre Magazine for February, in an article entitled "The Lesson of the Chicago Fire," gives a graphic account of the recent theatre disaster, and points out how such calamities may be prevented. W. J. Henderson discusses Parsifal, denying it rank among the masterpieces of Wagner. The interview of the month is with Nat C. Goodwin, and Dr. Judd contributes an entertaining paper on theatricals in America in the early fifties. In lighter vein is the first of a series of letters addressed to "Actors I Have Never Seen." Aubrey Lanston writes of Mrs. Robinson, the favorite actress of George III. There is also a chat with the new Italian tenor, Signor Caruso. A profusely illustrated article, descriptive of Mr. Savage's English grand opera company, completes a readable number. The pictures include full-page plates of Sweet Kitty Bellairs, The Virginian, The Other Girl, and scenes in Candida, Olympe, Sergeant Kitty, Medal and the Maid, An English Daisy, The Triumph of an Empress, The Crown Prince, the flower girls in Parsifal, Ada Rehan in Katherine, Lew Dockstader, Herr Kraus, James Neill, Gertrude Rennyson, Joseph Sheehan, and a caricature of Caruso drawn by himself.

Spencer Walker, who was last season featured with The Lighthouse Robbery, has signed with James L. Glass to play leads in his new melodrama, A Desperate Crime.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*
THE CROWN PRINCE.....West End.
TWELFTH NIGHT.....Knickerbocker.
THE PIT .....Lyric.
THE GOOD OLD SUMMER TIME....Fourteenth St.
IF WOMEN WERE MEN.....Star.

Lyric—The Merchant of Venice.

Comedy in five acts, by William Shakespeare. Revived Feb. 1.

Duke of Venice	Edwin Varrey
Prince of Arragon	Walter Howard
Prince of Morocco	Gordon Johnstone
Antonio	George Clarke
Bessanio	Walter Hale
Solanio	Walton Pyre
Salarino	William Rosell
Gratiano	Charles B. Welles
Lorenzo	Walter Lewis
Shylock	Otis Skinner
Tubal	Joseph Weaver
Launcelot Gobbo	Russell Crauford
Old Gobbo	Ben T. Ringgold
Leonardo	John Boylan
Stephano	Lawrence Cover
Balthaser	Daniel Pennell
Portia	Ada Rehan
Nerissa	Mabel Howard
Jessica	Katherine Everts
An Old Beggar Woman	Mary Siddons

A very precise, dogmatic, serio-comic and irritating Harvard College Columbus hints, in a labored volume of essays on Shakespeare's plays, that The Merchant of Venice is an old, "now lost," play, rewritten by Shakespeare: the old play, "now lost," being also a rewriting of the Pecorone of Ser Giovanni Fiorentino.

This Harvard Magellan also wrote, at the time of James Russell Lowell's death, of "James Lowell."

He says: "The Merchant of Venice is a permanently good play, still [in 1895] effective on the stage."

One more gem from the Harvard Elisha Kane: "The technical construction of the plot [of The Merchant] has of late been greatly admired"—that is, it is assumed, since Mr. Barrett Wendell made it known in his parish.

The inspiration that gave to the world The Merchant of Venice was Kit Marlowe's Jew of Malta. Marlowe's Barabas is twin brother to Shylock. The Jew of Malta was Marlowe's third play, written about 1589-90, before Shakespeare had been recognised—when both were about twenty-seven years of age. Shakespeare at twenty-seven was nobody, while Marlowe was the first dramatist writing in England, or, perhaps, the world; for he had already written Tamburlane [1587], The Tragical History of Dr. Faustus [1585-6], and The Jew of Malta. Ben Jonson was then in his teens, and never even dreamed of. In 1593, Marlowe died. Shakespeare was then twenty-nine, just the age of Marlowe. He studied The Jew of Malta, and could not fail to see that Kit had not kept up, in Acts III, IV and V, the high excellence of Acts II and III. So, study bred thought, thought begot inspiration, and Shylock was the result. Marlowe made his Jew, Barabas, a monster without a heart, a wholesale, murderous butcher. Shakespeare gave his Jew a heart, and avoided melodrama. Marlowe's last acts of The Jew of Malta would make an Old Bowery melodrama rival the Emerald Isle in envious green.

Shakespeare was thirty-three when he wrote The Merchant of Venice, and he made his Jew the more human of the two—Barabas and Shylock. Coleridge it was who said that seeing Kean act Shylock was like reading Shakespeare, not by a penny dip, but by flashes of lightning; because he was so uneven, so good and so bad; for Kean could be as dull, careless and tame as an actor as his great real friend, Byron, was, in several instances, as a poet—if we are to believe his great admirers, Coleridge, Lamb, Byron, Hazlitt, and Lewes. But in his impassioned scenes in The Merchant of Venice (and in every other play in which he acted) he could sway an audience as trees are swayed in a wind storm, and rock it to its soul's foundation.

Every actor that plays Shylock, Othello, Richard the Third, Sir Giles Overreach, and Sir Edward Mortimer, unconsciously imitates Edmund Kean.

Junius Brutus Booth was Kean's would-be rival in London. The management of the Covent Garden used him to kill the business at the Drury Lane, where Kean was the comet. Booth studied all of Kean's business, night after night, and then appeared in the great Kean parts. But he was not Kean, and London would not have two stars in one planet. Then Kean's managers—Byron among them—got Booth to appear with Kean at Drury Lane. The result was Booth's emigration to America, with Kean's business and methods in his mental grip. Edwin Booth was a close student of his father's acting, and followed it to his latest day. All the actors who have seen Booth try to do as he did, and the result is that we see Edmund Kean, in little, every time we go to see a Shakespeare play in which Edwin Booth starred.

Kean imitated no one, for he never saw Garrick, who was dead before he was born [1787]; and instead of imitating the Kembles, he killed them professionally. Kean did more for Shakespeare than any other actor that ever lived, not barring even Garrick—for Garrick possessed only a fine talent, while Kean was possessed by a splendid, glowing genius. There is no actor to-day that can sweep us out of ourselves, and make us forget that we are in a theatre—and no playwright. There are three or four actresses that can.

Our actresses—the world's actresses—are superior to our actors; superior in rousing sacred and glowing emotions; in compelling, not begging, attention, and riveting it when attracted. The "art" of most of the male stars of to-day irritates and destroys pleasure. Of course, "they mean well;" but if they did well, they would be artists enough to forget the vanity a storehouse of which every man owns, and themselves—while acting. Their best is not what we are entitled to, when we are willing to pay for it without haggling over the price. There is hardly a male star on the stage to-day that makes us forget that he is Mr. So-and-So. One forgot Salvini in Othello, in The Civil Death, in Samson, and saw and heard only Othello, Conrad, and the temple-demolisher. One forgot Cushman in Guy Mannering, and saw only Meg. One forgot Davenport, Barrett, and Levick, in Cæsar, and saw and heard only Brutus, Cassius, and Julius. One forgot Edwin Booth in The Fool's Revenge, as Iago, Richard the Third, Petruchio, Ruy Blas, Richelieu, and Shylock. The actor that does not make you forget that he is Mr. Mansfield, Mr. Skinner, Mr. Sothern, Mr. Faversham, Mr. Miller, is not a great impersonator, no matter what his ambition and pretentions may be.

So, the mantle of Edwin Booth is still suspended on an airy hook, leagues from the centre of the stage, where the longing eyes of the rightly ambitious star of to-day cannot detect it—even with the aid of the Lick telescope.

Ask yourself: Can the work of this or that actor endure? Is he a force? Will he have loving and emulating (not imitating) pupils after his final exit? Would he be as great among strangers, in Germany, Spain, France, Austria, Australia, England, as he is among his friends in New York or Boston? No. Then he is not, and all the printer's ink in the world cannot make him, great, or any great actor's successor.

An actor may justly say: "I have worked hard and long; been devoted to my art; spent a score of years in study; supported the best actors of my time; was on terms of intimacy with them; enjoyed their most sacred confidences; let wine, women and song pass like rips in the night; so I think that I am entitled to be a star, and put on the buskins of Mr. Booth, preparatory to reaching for his mantle."

But what boots the hard work for long years, the self-denials, the study, the vigorous ambition, if, when tried by the fierce lime-light that beats about a star, even the prepared to applaud and be lifted out of him-and-herself must sadly turn, with regretful sighs, to their overcoats, cloaks, hats, and many exits. We want great stars. We want to pour fortunes into their laps. We want them worse than we want foreigners to rule us. Our intellects want them. Our hearts crave for them—our souls tarnish for them—our pride demands them! We want to go into the best theatres of Madrid, Paris, Berlin, London, and Rome, see the best acting that those cities can give, without a pang of regret as our thoughts fly over the ocean to our own dear land and emancipated stage.

Douglas Jerrold said that Kean impressed an audience from his first entrance to his final exit, as Shylock, "like a chapter of Genesis." Not so Mr. Skinner, who donned his gaberdine last Monday night in the Lyric Theatre, for the first time in New York. The, perhaps earned, wrongs of a hoary race are not concentrated in Mr. Skinner's Shylock. His Jew is more like the modern than the terrible old Testament Jew of Shakespeare. Shylock, Shakespeare certainly meant to be all of three score years and ten, but Mr. Skinner's Shylock is a vigorous old gentleman of not over fifty, with clean, ringed thumb and fingers; his hair with hardly any gray in it, his voice with no age, his hose with no shrunk shanks, his feet in neatly fitting shoes. We see him with rounded shoulders, but we know that age and scheming have not rounded them, and that he is straight every time he disappears from view. There is no terrific race hatred in Mr. Skinner's eyes or face, nothing to make us fear for Antonio, when a great actor would make us think that he would not only cut out Antonio's heart, but eat it. There is no sweeping, blighting wrath in his great speeches; only correct elocution. Many actors who are not stars could make more of the "Hath not a Jew eyes?" speech. In the trial scene one felt sorry that an actor with such fine intentions could not move us. It is a positive pain to see an actor past middle age fail in his efforts to be a young genius; and the man who glories in such a scene is a man to avoid: for his heart must be as black as that of a mid-African king, at midnight, dreaming of his to-morrow's victims. Even when Mr. Skinner sharpened the knife, we did not feel creepy, or fear for Antonio; and his want of humor (Mr. Skinner has positively none of that essential of the great), when humor was called for, in the very Daniel" speeches, saddened those whom it should have made chuckle. His final exit was ineffective, and our sympathies did not accompany him.

Ada Rehan's Portia looked more like Juno or Minerva, and did not fit her first lines: "My little body is aweary of the world." She was sweet and tender when she comforts Bassanio, and delightful when she asks him to marry her before leaving Belmont, on a hurry-call from Antonio, in Venice. But in the trial scene she left a good deal to be desired. In spite of what her friends tell her, her entrance into the court of Venice should be with assurance, with a pretense of anxiety only. She is as sure of defeating the bloody-minded old Jew as a cat is of a captured mouse. The cat knows that the mouse cannot escape—Portia knows that Antonio can. To her, it is a lark; then why, in the names of all the gods of Greece, should she take foolish advice, and enter the court solemnly, dubiously? Miss Rehan's quality of mercy speech was a shock to her warmest admirers. It was merely an amateurish oration, instead of one of the most beautiful things in any language, its false emphasis causing shudders to assail even the self-made. Miss Rehan seemed as glad as the audience when the ordeal was over. Here is not the deep, grave, happy, intellectual mistress of millions.

Edwin Varrey, as the Duke of Venice, slept through most of the trial scene. He was as dry, uninspired, listless, perfunctory, as he was as Sir Peter, a week earlier. Walter Hale's Bassanio was no more inspiring than his Joseph Surface. George Clarke was too mature an Antonio; Charles B. Welles' Gratiano could be bettered; the Tubal of Joseph Weaver was only the shadow of a character; Russell Cranford's Launcelot Gobbo was not young and lively enough; the Old Gobbo of Ben T. Ringgold was very old; Mabel Howard's Nerissa was nice; Katherine Everts' Jessica nicer, and the others did what they had to do honestly.

The whole thing did not make one forget that red letter night in the annals of the stage, Jan. 26, 1814, when a young man of twenty-seven, son of Nancy Carey, walked with gaping shoes and a third filled stomach from his garret to a cheeriess theatre, to face a small, wet and miserable audience, in the great part of the greatest Jew since Moses. Had Mr. Skinner been in those gaping shoes that night, he would not have had reason to run to his garret, burst in the door, hug his wife, kiss his four-year-old son, and cry:

"Well, Nelly, Charles shall go to Eton, and you shall ride in your carriage!"

The Criterion—The Triumph of Love.

Drama in four acts by Martha Morton Conheim. Produced Feb. 8, 1904.

Lenore Everard	Minna Gale-Haynes
Miriam Selwyn	Carlotta Nillson
Mrs. Tyrrell	Grace Filkins
Mrs. Grace Forrester	Grace Heyer
Mrs. Selwyn	Isabel Waldron
Mrs. Larkin	Victoria Addison
Mrs. Leroy	Louise Delmar
Miss Adelaide Thompson	Marion Fairfax
Joyce	Davenport Seymour
Colonel Deering	William Harcourt
Noah Quale	Maclyn Arbuckle
A. Balthasar Everard	F. F. Mackay
Hector Forrester	Robert Whittier
Tom Sutton	Sydney Rice
Dr. Selwyn	George Backus
Mr. Tyrrell	Douglas J. Wood
Mr. Fish	Harold Howard
Mr. Livingston	Malcolm Duncan
Mr. Wendell	W. J. McNees
Mr. Larkin	Edward Earle
Mr. Jordan	R. R. Neill
Mr. Webster	Henry Conklin
Mr. Adams	Royal Dana Tracy
Mr. Westover	Bennett Phelan
Mr. Canning	Dudley E. Oatman
James	Ellis N. Harris

About a year ago *The Theatre Magazine* offered to produce the best play submitted by one of its subscribers. The judges of the plays were Arthur Hornblow, editor of the magazine; A. E. Lancaster, William Seymour, and F. Marion Crawford. During the six or seven months of the contest nearly one thousand plays were submitted. When the limit had expired, and Messrs. Hornblow, Lancaster and Seymour had separated the wheat from the chaff, the wheat was consigned to Marion Crawford, at his home in Italy. Mr. Crawford evidently thought that The Triumph of Love, by Martha Morton Conheim, was the jewel among the rhinestones, for it was the prize winner and was produced yesterday afternoon at the Criterion Theatre before a fine, appreciative, discriminating audience, prejudiced in the play's, author's and judges' favor. Everybody looked eagerly and hoped hard for a brilliant success.

The curtain rose on A. Balthasar Everard's Summer home at Tuxedo. Leonore Everard is his daughter-in-law. His son and her husband are dead. She is evidently the mistress of Colonel Deering, and it is evidently known that she is, as neither Deering, nor she is circumspect in their *sub rosa*, after tea time conferences. Deering is ambitious to be Governor of New York. Noah Quale, a typical Marc Hanna politician, is anxious to have him nominated; but, having heard of Deering's affair with Mrs. Everard, he orders him to throw her over for the Governorship, as no man can be a stainless politician who loves without the conventional intentions. Well, Deering will marry the widow. No, that would never do, Quale sternly says, as no man can be a successful political grafter who marries his mistress. The public won't have it! It will have murderers, thieves, anything you please, but no unconventional love affairs. So, look to it, Deering. Deering does, takes Quale's advice and deserts the lost Lenore, while the raven in the treetops quoted Edgar's "Nevermore!"—or would have, had it been there. He just shakes hands with her, says goodbye, and is off.

Act two is a beautiful parlor in Mrs. Tyrrell's house in New York. Deering (such a horrible end should not have a title) is there, as the lover of Mirian Selwyn. Mrs. Everard comes deliberately to Mrs. Tyrrell's house to be cut by the county. She finds Miriam and Deering together, singing. There ought to be a strong scene here, but it was a sin of omission. All the women cut, and then insult Mrs. Everard, who tells them, figuratively, to go to. Miriam defends Mrs. Everard, and tells the petticoated Pilates that they are worse than a famine, which they certainly were. Miriam promises to be Mrs. Everard's friend, not knowing that Mrs. Everard was her predecessor. But Mrs. Everard may go to Russia, and marry a Count. How she is going to marry a foreigner of title without a big bank account to hurl at his defenseless head is not stated. Deering doesn't want her to go. He cares for her still, and she is crazy about him.

Act three is the rooms of the National Club—and Napoleon was pledged to give the play "a most magnificent production that money can produce!" Well, let that shop-worn set slide. Deering comes to the club, on the eve of his nomination, with Quale, who makes a speech, followed by one from Deering, who modestly says that his eyes are fixed on the White House. Hurrahs, cigars and drinks. Then one, Hector Forrester, who believes that Deering is flirting with Mrs. Forrester, insults him; Deering grabs him by the throat, then tosses him off, and walks toward Mrs. Everard and Miriam. While his back is turned Forrester shoots him. He drops, and Mrs. Everard drops by his side, and moans and cries over him, giving herself away to the assembled guests.

The fourth act is in Deering's room. He is escorted in by Dr. Selwyn, Miriam's brother, who makes him take a drink of whiskey and retire. Then in come Mrs. Everard and Miriam, and out comes Deering from an inner room in his undershirt, trousers, shoes and belt. There is a little scene, then what should have been a big one, when A. Balthasar Everard, Mrs. Everard's father-in-law, enters with a box of Mrs. Everard's jewels, pawned by Deering, the money he received on them paying for his nomination as Governor. It then comes out that he has virtually robbed Mrs. Everard "of thousands," in deft touches. All this all hear with horror. Miriam especially does some effective noiseless acting in a corner. They all finally go—all but Mrs. Everard. She remains, and they are together lovingly as the final curtain hits the stage with a dull thud.

There are two, and nearly three, situations in the play: one, when Quale calls Deering to account, in Act one; again, when Miriam offers her friendship to Mrs. Everard, in Act two; and almost once more, in Act three, when Deering is shot. But there the artful hand of the constructor was missing. It was too much to ask an audience to accept the shooting of one gentleman by another for a cuff, in a swell club, in the presence of ladies, and in the back. The play has many fine lines, and the serious scenes are better than the comedy. But it is a poor play. That is said regretfully, for if that is the best out of nearly a thousand American plays, the drama here is still in its swaddling clothes. Good actors, and two fine ones, where thrown away on nothing to do. Macklyn Arbuckle, the County Chairman of Wallack's, was filled with a desire to act, but he had no chance to do anything but read lines effectively. He was one of the two fines actors. The other was the little genius, Carlotta Nillson, who would have swept everything before her if she had had the opportunity. As it was, with no part at all, she did wonders. She has few superiors on the American stage, judging her by two performances, one in Hedda Gabler at the Manhattan; the other yesterday afternoon.

Minna Gale-Haynes was the Mrs. Everard, and a very good one, and a very handsome one. Grace Filkins was as excellent as the author permitted her to be. F. F. Mackay did not seem to care much for his part of it, Balthasar Everard. George Backus was a clean-cut, manly Dr. Selwyn, but he had nothing. The rest of the cast deserved better things than they had. F. Marion Crawford sat in a box, and looked complacently at his judicial work. Mrs. Conheim made a nice speech. The Triumph of Love is a play without a hero or heroine, and without a logical conclusion. No woman in the world would have taken Deering back.

Irving Place—The Detective.

A farce in four acts by Ernst Gettke and Victor Leon. Produced Feb. 2.

Emil Holler	Richard Schlaghamer
Anna	Bertha Rocco
Otto Merwinger	Gustav von Seyffertitz
Christine	Elisabeth Ariaans
Erna	Muriel Hope
Josefa	Ida Frey
Captain Breitner	Julius Haller
Carla	Hedwig v. Ostermann
Dr. Raab	Matthiaus Claudius
Hermann Mitterlein	Otto Meyer
Von Kern	E. Hohenwart
Tipfelmann	Julius Kobler
Hulda	M. Klerschner
Ratetzky	Willy Frey
Pauline	Annie Feise
A Butler	Constantin Ackermann
A Nurse	Senta Schefzky

At the Irving Place Theatre last Tuesday night The Detective, a farce in four acts by Ernst Gettke and Victor Leon, established itself firmly in the affections of a large audience. Of plays of its kind we can never have too many. It is irresistibly funny. There is a rapid fire succession of amusing situations, that keeps one on the *qui vive* in order not to lose track of events. At times it seems as if the possible list of complications *must* be exhausted, but no; in a moment another follows, and another, until the onlooker is made fairly dizzy by the kaleidoscopic movement before his eyes.

The plot is so complex that it is impossible to outline its development in short compass. A very general *résumé* follows. Christine, wife of Otto Merwinger, suspects her husband, with cause, as it happens, of being untrue to her. His behavior has convinced her that no man is worthy of confidence, as far as women are concerned. She succeeds in implanting in Anna Holler, her niece, suspicion of *her* husband, Emil, whose efforts to save his Cousin Carla Breitner from the tongue of scandal are misconstrued. Carla has had a flirtation with Dr. Raab, entirely innocent, but, with a husband as jealous as hers, there is no telling what would happen if he should hear of it. Breitner gets an inkling of the truth, and goes to a detective agency to hire a man to spy on his wife. Merwinger comes to the same place, in tow of Raab, who fixes a scheme by which an employe of the agency, disguised to resemble Merwinger, is to bear the burden of his sins. Next Christine and her niece appear. They ask for a detective to shadow their respective husbands. The elder lady also wants a watch kept on her stepdaughters, Erna and Josefa, young girls of a sentimental turn of mind. Raab is mistaken for a sleuth, and, nothing loath, accepts the task set for him. He visits the girls in the guise of a dressmaker's assistant, and fits them with waists. In the process he loses his heart to Erna. In the end, Merwinger admits his indiscretions to his wife and is forgiven.

The farce was played in the touch and go fashion that it demanded. There was no let up for a moment on the part of the actors, and, consequently, no chance for the audience to relax, at the cost, perhaps, of a loss of interest. Not a member of the company but is deserving of a word of praise. On Gustav von Seyffertitz, the Merwinger, and on Elisabeth Ariaans, the Christine, fell the brunt of the work. They again proved themselves rare comedians. Matthias Claudius was happily cast as Dr. Raab, and drained the comic possibilities of the part to the last drop.

Murray Hill—Trelawney of the Wells.

The Henry V. Donnelly Stock company, at the Murray Hill Theatre follows The Gay Lord Quex of last week with another Arthur W. Pinero play, Trelawney of the Wells, which was presented yesterday afternoon for the first time by a stock organization in this city. While the brilliant satire of Quex was a bit too much for the players and the patrons of the Murray Hill, the quaint humor and the delightful sentiment of Trelawney proved well within the grasp of those behind the footlights and those in front. The play was very creditably performed, and it was very thoroughly appreciated by the large matinee audience.

Edwin Holt, as Tom Wrench, though not physically well suited to the role, brought out its quiet pathos admirably. He managed his voice better than he usually does, and almost succeeded in getting away from his habit of monotonously ending every speech with a rising inflection. He was very earnest and careful, and he made the character real. George Farren was a capital Ferdinand Gadd in every particular. Priestly Morrison, as James Telfer, was very acceptable—though he won better laurels yesterday by his excellent stage management than by his acting. Theodore Gamble was in appearance an attractive Arthur Gower, and he played in the proper youthful spirit. Emmet Shackleford, as Augustus Colpoys, gave an excellent comedy impersonation and won applause by his very humorous pantomime and play of facial expression. William J. Butler was a satisfactory Sir William Gower, and Edgar Allan Woolf made the most of the role of Captain de Foenix.

Edna Phillips was a sweet and gracious Rose Trelawney, very charming in appearance and manner, and ever womanly. Mary Horne, as Imogen Parrott, Rose Swain as Avonia Bunn, Viola Kellog as Clara de Foenix and Madge Olinger as Mrs. Telfer were all acceptably cast. The costuming and the stage settings were pleasing. Next week When We Were Twenty-One.

American—East Lynne.

East Lynne was produced at matinees, Tuesday and Thursday, last week, at the American Theatre, by a company worthy of the play, as it is known to-day. Ralph Stuart was an inoffensive Archibald Carlyle, who accepted a wife, her elopement, her death and the death of his son, with the fervor, passion and grief that would possess him were he to learn of the defeat of his favorite candidate for alderman. But he was nice to look at and to hear. Jessaline Rodgers, as Lady Isabel and Madame Vine, disturbed not one laurel leaf on the crowns around the memories of Mrs. Bowers and Rose Eytinge. Carl Smith Seerie's Sir Francis Levison was all that could be expected at a two-a-day house. Lillian Albertson was a sweet Barbara Hare, Martha Mayo a very good Miss Carlyle. They really acted. The stage-management was wretched, the scenery poor, the whole thing as depressing as the temperature of the theatre, which was freezing. Before the first act was over, discarded overcoats, cloaks and mufflers were donned, as the breath of each man, woman and child in the audience could be plainly seen.

Quincy Adams Sawyer is seen in New York again, with this company: James Thatcher, George S. Lockwood, Louis Hendricks, Corliss Giles, Charles Dow Clark, Burton Adams, J. E. Stevens, George Averill, Harry Goodwin, George H. Thurston, R. E. Donaldson, Harry Hall, Virginia Russell, Helaine Hadley, Sabra De Shon, Gertrude A. Howe, Virginia Beech, Grace Maxfield, Gertrude Augarde, Lea Redmond, and Kathryn Vila.

Metropolis—The Funny Mr. Dooley.

The Metropolis had crowded houses last week attracted by The Funny Mr. Dooley. Paul E. Quinn made his usual hit in the title-role, and was capably assisted by a good company, including Edgar Flavelle, C. H. Smith, Frank Manning, Thomas Glenroy, Emmett O'Conor, William P. Hayes, James S. Casey, W. C. White, Ed Hall, Frank Jones, Maggie Le Clair, May Walsh, Edyth Murray, Annette Marrow, and a good looking and handsomely costumed chorus. Some of the business of Frank Jones, impersonating a little girl, was marked by "yap" vulgarity. This week, Robert B. Mantell in The Light of Other Days.

Fifty-eighth Street—The Show Girl.

B. C. Whitney's company, in The Show Girl, with Stella Mayhew featured, proved a good drawing card last week. The company includes Sam J. Mylie, Sid H. Forrester, Fred. Truesdell, R. E. Warren, Charles R. Haigh, Josie Floyd, Fern Melrose, the Faust Sisters, and a host of others. Miss Mayhew made a big hit with a coon song called "Come Down, Miss Malindy," which she rendered with excellent effect. Fern Melrose also sang very well, and the Faust Sisters accomplished some very difficult tricks in tumbling, for which they were applauded. This week, Kellar, the magician, is the attraction.

West End.

Under Southern Skies, by Lottie Blair Parker, was revived at this house last week, the company including Edgar Forrest, Nellie Pierce, Minnie Victorson, Walter Coupe, Marcus McClellan, Kenneth D. Bisbee, Lora Rogers, Harry W. Collins, Henry Walthal, Elsa A. Buerger, Arline Marriner, Margaret Noel, Agnes Milnes, Jed Grandin, W. D. Stone, Hattie Arnold, Margaret Chase, Florence Hill, Charles Close, Walter Howard, Thomas Townsend, Jennie Restarick, and Etta Long. James K. Hackett made his first appearance in New York here last night in The Crown Prince, which will be reviewed in THE MIRROR next week.

Fourteenth Street—Andrew Mack.

For the closing week of his engagement at the Fourteenth Street Theatre, Andrew Mack revived Ramsey Morris' play, An Irish Gentleman, which he produced at this theatre seven years ago. The audience was large and sympathetic. The play suits Mr. Mack admirably, and he was most happy in it, singing three new ballads, entitled "My Heart's Delight," "The Dove Song," and "The Irish Street Singer." Josephine Lovett, Giles Shine, and clever little Leila Frost rendered good support. The Good Old Summer Time, with George Evans as the star, is the bill this week.

At Other Playhouses.

CRITERION.—This is the last week of Virginia Harned. Next week Merely Mary Ann will move to this house from the Garden, where it is announced that The Secret of Polichinelle will resume its run, interfered with by the order that closed the Madison Square.

MANHATTAN.—In its sixth week at this theatre The Virginian is more popular than ever. Next Monday night will be "Cowboys' night."

LYRIC.—The Pit will be seen here, beginning on Wednesday evening.

BROADWAY.—The Medal and the Maid will close here on Feb. 20, and be succeeded on Feb. 22 by The Yankee Consul.

NEW STAR.—The Bowery After Dark drew well at this house last week. If Women Were Men, the current play, will be reviewed next week.

CUES.

Felix Fantus is in his twenty-third week with the Harris Parkinson Stock company.

R. L. Crescy will not put out The Price of Silence. He has resold it to the author.

Edith Janet Walters, who has been playing a leading role in the Little Homestead, has resigned and is resting at her home in Chicago.

Mrs. Charles Bishop is resting in a sanitarium in Baltimore.

William Bonelli has engaged Joseph F. Hall as press representative.

Frank J. McIntyre of the Nat. C. Goodwin company visited his parents at Ann Arbor, Mich., last week, during Mr. Goodwin's engagement at the Detroit Opera House.

Grace Addison signed with W. H. Crane and has gone west to join his company, now on the way to California.

Publication of *The Stage Aspirant*, of which John William Schmidt was the editor, has been suspended.

The Professional Woman's League will celebrate its eleventh birthday on Monday, Feb. 29, at the League House. Great preparations are already on foot.

THE LONDON STAGE.

Queer Council Doings—The Duke of Killicrankie and Love in a Cottage Produced—Notes.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., Jan. 30.

This metropolis, like the face of the man in the song, continues to wear a worried look—indeed a much more worried one than last week. This is especially the case as regards theatrical and variety circles. In the first-named division, much consternation, and consequent interruption of business, has been caused by a wholesale and (as many sincere and more or less expert people think) unjust attack upon Drury Lane Theatre by the London County Council. A mere member of that sometimes useful but generally Paul Pryish body hinted that Old Drury was a dangerous structure, and Manager Arthur Collins promptly replied that this vast theatre had from time to time been so improved by himself and his co-directors that it was believed to be one of the safest playhouses in this huge city.

The Council's wholesale condemnation, sent to the daily papers at the beginning of the week, fell, therefore, like a thunderclap on playgoing London. As to the "Lane" itself, Arthur Collins and Co. promptly issued a disclaimer in the press pointing out what I really related last August—namely, that the L. C. C., after sending in a list of 136 "requisitions" for alterations in the theatre, first sent an architect or two and a surveyor to talk things over and to note how the D. L. management had already on their own accord made all sorts of improvements and taken all sorts of fresh precautions for public safety. Also how that with regard to consideration several very sane proposals by that management for careful consideration the Council had first neglected to reply at all for about a couple of months, and then after acknowledging the letters went off for many weeks' recess. All the time Old Drury was running its last Autumn drama!

The Drury Lane disclaimer writers have certainly scored *pro tem.* over the Council, but such a haphazard accusation, of course, does harm to more than one theatre. Although I have had to disagree in most cases where the L. C. C. interferes with entertainments, of which, as a rule, it has no kind of practical knowledge, yet I have always (in several journals besides THE MIRROR) given it full credit for many things it has really done in the cause of public safety and for its providing and protection of those large open air spaces which the denizens of this mammoth metropolis so deeply need. With regard to the L. C. C.'s latest counterblast, however, I feel inclined, after careful consideration thereof and ditto inspection (on the quiet) of Old Drury myself, to characterize it as extremely exaggerated.

The only thing in which I do agree this time and at all other times with the Council is in its denunciation of the permitting of people to stand or sit in the gangways or aisles of theatres and music halls. As I have myself pointed out in print over and over again, this is a dangerous practice, and if not rigorously stopped will lead to some terrible disaster one of these days.

Another attack of a similar County Councilling kind was that made during the week on that also huge and likewise highly popular resort, the London Hippodrome. This attack came from a prominent L. C. C. official, who declared that the Hippo's show (always the most innocuous of metropolitan shows) was both dangerous and offensive. The danger, he held, was in allowing the Hippo's half a score of elephants to run down an incline in the hunt scene into the Hippo's tank where the playful pachyderms were permitted to swim about executing little side-strokes and things. The offensiveness, the denouncer held, lay in the fact that a low comedian in the Hippo's Christmas pantomime spectacle was allowed to feign drunkenness during part of the performance.

Unhappily the objectors may be said to have some basis for regarding the elephanture show as possessing the elements of danger, not because of a Hippodrome elephant's stampede (the report of which I mentioned at the moment of mailing last week), for that report proved on inquiry to be vastly exaggerated.

No, there was, alas! just afterward—namely, last Sunday afternoon—too tragic an example of what elephants can do when roused. Poor George Lockhart, who has so many years given elephant shows all over the world, was, when getting his herd thereof into the new Walthamstow Palace of Varieties, crushed to death by the famous elephant "Charlie," who had suddenly turned mad. Another sad lesson of the danger of certain performances was, alas! given the next day by the terrible accident to that plucky, little damsel, Mlle. Alix, while looping the loop at Madrid. I used to shudder a good deal when she did this feat at the London Hippodrome, and I have since shuddered still more at the looping-through-space act, which Bicycling Barber is giving nightly at the big Leicester Square Empire.

To add to life's little ironies (as Thomas Hardy would call them), that latest form of lunacy, searching for money hidden by certain more or less yellow London journals, still continues rampant, despite all sorts of prosecution for unlawful digging and destruction of private grounds and gardens. I regret to add that the craze for searching is now permeating our stage players (one of whom thus found a pound a few days ago), and that a certain class of theatrical managers are now hiding coins of the realm (or other equivalents) for advertising purposes.

And now to consider certain new plays. The first I ought to mention is Captain Robert Marshall's farcical romance, The Duke of Killicrankie. As to the plot, it is enough to say that it is based upon the romantic resolve of the hare-brained Duke after whom the play is named to abduct a charming girl, who has appeared somewhat unresponsive to what he regards as his charms of manner and conversation. Assisted by an impecunious member of Parliament the Kille (cranky) nobleman contrives to lure his lady and her mamma, etc., to his Caledonian castle, where, as he, anon, informs them, they are his prisoners—until such time as they agree to his matrimonial demands. Later—and after quite a mass of amusing episodes—he adopts other wily stratagems, including one by means of which he feigns that his love for the girl is dead, and he bids her depart. She, however, has learned to love him, for he is really a good fellow, and so in a delightful scene she elects to stay.

I have to add to this necessarily bald outline that the dialogue bristles with sparkle and observation, is clever in the extreme, and that the acting is admirable, especially that of Eva Moore as the captured maiden. Graham Brown as the abducting Duke, Weedon Grossmith as the funny stoney-broke M. P., and Marie Illington as a droll widow whom that politician seeks to lure into matrimony.

That other gallant military playwright, Captain Basil Hood to wit, has, I am glad to say, scored well with his latest comedy—namely, Love in a Cottage—which was successfully produced at Terry's Theatre last Wednesday. It is a simple story—so simple that to describe its gentle little romantic ramifications would be to act as one acts when catching some dainty butterfly. The play's charm, and it is full of charm, lies in the artistic quaintness of its characterization and its dialogue. The only fault I can find with it is that its first three acts are a bit long and that its delightful fourth act is all too short. The acting is as artistic as the play, the principal scorers being Brandon Thomas as a touchy but true-hearted Earl; Frank Cooper as a D. S. O. captain; Vane Tempest as the blithering swell, now so common on our stage, and Dorothy Drake, Janet Alexander and Irene Rooke as three charming but totally distinct heroines. A great hit was also made by J. A. Bentham as a comic servant of the aforesaid captain's.

A Country Girl will disappear from Daly's to-night. Pinero's Letty will do ditto from the Duke of York's next Friday. At the former, George Edwardes will produce the new Cingalese musical play just renamed Sunny Ceylon. At the latter, Anthony Hope and Harrison Rhoades' Captain Dieppe is in rehearsal. Mabel Love has just succeeded the indisposed Marie George at Drury Lane. The long closed Savoy will reopen next Saturday with The Love Birds, with George Fuller Golden and Blanche Ring in the two leading parts. Lewis Waller will succeed Monsieur Beaucaire with A Queen's Romance, at the Imperial, on Feb. 11. Sir Charles Wyndham will present My Lady Rosedale at the New Theatre on the 15th thereof.

Pending these impending new productions we poor critics are bidden to the Stage Society's new production to-morrow (Sunday) night. It is an adaptation of De Brieux's Les Bienfarteurs, to be called The Philanthropist.

A pretty little quarrel which cropped up last week was all about The Darling of the Gods, as presented by Beerbohm Tree and his company at His Majesty's. You are to know that this really wanderful production of Beerbohm's has been assailed by certain so-called Japanese Experts settled in this city—Japs who are so far quite English, you know, that they go about the dramatic and playgoing clubs jabbering in lectures and orations. Some of these Far-Easterners have endeavored to pile up what I may perhaps be permitted to call a Jap-ter of horrors on what they allege to be Tree's shortcomings in this Jap production. Although I do not always agree with my friend Tree—especially as regards his stern attitude toward poor little music hall sketches—yet assuredly he does, as I have often told you, give us the absolutely finest stage productions that I have ever found within these islands, or out of them. I am glad that Tree stood up nobly for his cause, and that in interviews and letters to the papers, he has more than held his own against his would-be Japunishers.

GAWAIN.

A NEW PHILADELPHIA THEATRE.

Baillinger and Perrot, architects and engineers, have prepared plans upon which they have invited estimates for a theatre to be built in Philadelphia for W. J. Gilmore, at the northwest corner of Eighth and Arch streets, upon the site of the original Marks Brothers' store, together with a portion of the adjoining property. The building will have a frontage on Arch Street of 89 feet and on Eighth Street of 141 feet to Appletree Street, which will be reopened. The building is to be fireproof in its construction throughout, and in addition to having three streets with exits will also have an alley or court along the entire length of the west side, so as to make three exits on each side of the parquet in addition to the Arch Street front, three exits on each side of the balcony, and four exits each side of the gallery. The exits from the balcony and gallery in each case lead to tower fire escapes, which are located in each of the four corners of the auditorium. There are thirty-two exits, in addition to the main one on Arch Street, which is twenty-eight feet wide. The tower fire escapes are so arranged as to each contain two separate and distinct series of stairways, so that the people coming from the gallery do not mingle with those from the balcony. Special provision has been made for exits for the actors from the dressing-rooms to the tower fire escapes.

One unique feature about the construction of this theatre will be the absence of wooden floors, the floors being built entirely of incombustible material.

The front of the theatre will be constructed of Pompeian brick with light terra-cotta trimmings, the style being an adaptation of the modern French. The interior will be in the same style, richly decorated. Every provision has been made to make this, if possible, the safest theatre building in existence, and in addition to this most important feature the conveniences for the accommodation of the public in the way of waiting rooms, lavatories for each floor, etc., will leave nothing to be desired. At the same time the building is designed to have the best possible acoustic properties and a system of heating by mechanical process forcing in a sufficient quantity of air to keep the place thoroughly ventilated.

The electrical equipment of the theatre will be of the most improved type. Means will be provided by which, in case the auditorium is darkened during the performance, the body of the theatre can be lighted by means of a separate switch in the front of the building. There will also be separate circuits for the red lights indicating exits, which will burn during the entire performance. Work will be commenced immediately and pushed rapidly, and completed, no doubt, ready to open early next Autumn.

The seating capacity of the theatre will be 1,800. The cost of the theatre will be approximately $200,000. The stage will be 38 x 65 feet, and proscenium opening 32 feet square. The dressing-rooms will be in a wing, separated from the stage by a fire wall and double tin-lined doors. There will be over the stage two metal skylights of an area one-eighth that of the stage, made to open automatically in case of a fire. The boilers for heating purposes will be in a separate building to the west of the theatre. There will be automatic sprinklers for the protection of the stage and apartments adjoining, as also the regulation hose, etc., required by the Bureau of Fire. A special feature of the design is the absence of columns in the orchestra circle and balcony, giving the audience a clear view, the balcony being supported upon cantilever steel trusses, fireproof; the upper gallery will be suspended from the roof construction.

SIX NEW YORK THEATRES CLOSED.

Mayor McClellan, in carrying out his intention to thoroughly safeguard theatre patrons in this city against danger by fire, closed six playhouses last week, and will keep them closed until they have been made to conform to the ideas of the authorities.

The six theatres that fell under the Mayor's ban are the Grand Opera House, the Madison Square Theatre, the Princess Theatre, the Vaudeville Theatre (Mrs. Osborn's Playhouse), Hurtig and Seamon's Music Hall, and the auditorium of Huber's Museum.

The order for closing these playhouses was given on Thursday, and was obeyed in every case except that of the Grand Opera House. John H. Springer, manager of that playhouse, asserted that he did not receive the order. On Friday the house was closed by the police, and a guard placed over it.

After instructing every theatre manager in New York what changes and alterations were necessary, and receiving promises that they would be made, Mayor McClellan waited for several weeks for the work to be accomplished. Early last week he discovered that nineteen managers had not carried out his orders, and he sent a warning to each. Of the nineteen six refused or neglected to make the changes, and in consequence their houses were closed.

The companies affected by the closing of the theatres were The Earl of Pawtucket, which was at the Grand Opera House; Raffles at the Princess; The Secret of Polichinelle at the Madison Square, and Candida at the Vaudeville. The Candida company managed to secure the Carnegie Lyceum, and made a hasty move there, but the other companies were obliged to "rest." The A Chinese Honeymoon company was booked to open last evening (Monday) at the Grand Opera House.

In every one of the closed theatres work is being rushed on the alterations demanded, and it is expected that nearly all of them will be in condition to reopen this week. Manager Springer said yesterday morning that he expected to reopen the Grand Opera House last evening. At the Mayor's office, however, it was stated positively that the proposed early reopening would not take place.

MRS. HOPPER LOSES SUIT.

The suit of Edna Wallace-Hopper vs. James Dunsmuir was decided in favor of the defendant at Victoria, B. C., on Saturday last. Mrs. Hopper brought suit to have overruled the will of her stepfather, the late Alexander Dunsmuir, who left his fortune, estimated at several millions, to his brother James. There are ten points in the decision, the first of which is that Mrs. Hopper was not a blood relation of the deceased

A NEW COMBINATION.

Announcement was made last week, and later confirmed, that an agreement to run seven years had been entered into between the Theatrical Trust or Syndicate, as it is called, and Stair and Havlin, by the terms of which the Syndicate shall control the bookings of all first-class attractions that are willing to submit their business to the "booking agents" of the Trust. Klaw and Erlanger, while Stair and Havlin shall on their side control the bookings of popular-price attractions. The agreement in effect throws into the hands of the Syndicate most of the first-class business in theatricals and into the hands of Stair and Havlin a majority of the popular-price houses of the country. There still remain independent enterprises of the first class, as well as theatres here and there that are not in the new combination.

Some time ago, it was reported that Klaw and Erlanger, on behalf of the Trust, proposed to secure control of popular-price bookings as well as first-class bookings. It was stated that they were working to put Stair and Havlin "out" of the popular-price business. Klaw and Erlanger began to trespass upon territory claimed by Stair and Havlin to be their own by a previous "agreement," and Stair and Havlin began to retaliate. They erected three high-class theatres—the Majestic, in New York; the Globe, in Boston, and, through their associate, James L. Kernan, the Maryland, in Baltimore—and booked several first-class attractions in them.

The contracts signed by the two firms are said to be to the effect that Klaw and Erlanger will turn over to Stair and Havlin their twenty-five lower-priced theatres in the South and Southwest, and Stair and Havlin agree to build no more high-class theatres and to book Boston, New York, and Baltimore first-class houses through the Syndicate.

A MIRROR representative in Chicago writes:

"A. W. Dingwall confirms the reported new Syndicate agreement, including Stair and Havlin, Klaw and Erlanger, and others, but a representative of Mr. Stair says the new condition, or relation, or understanding, or whatever it may be called, means simply that Klaw and Erlanger have decided to 'go back and abide by the agreement of six years ago.' This agreement is said to have been that Klaw and Erlanger, in consideration of Stair and Havlin's staying out of the high-price field, promised not to enter the popular-price field. My information is, further, that Stair and Havlin, for reasons best known to themselves, found it advisable to prepare, lately, to get into the high-price business, and were busily and vigorously at work along that line throughout the country when the news of the new agreement was suddenly published. Mr. Dingwall has given details of the new Syndicate in conversation, and the *Journal* has printed a confirmation from him in which the members of the new Syndicate are said to be Jacob Litt, Klaw and Erlanger, Rich and Harris, Charles Frohman, Al. Hayman, Nixon and Zimmerman, and Stair and Havlin. The number of theatres controlled is placed at 600. Mr. Lonergan, of Mr. Stair's staff, was in Chicago when the new Syndicate was announced in a telegram from Cincinnati."

IROQUOIS TO REOPEN.

A contract was let last week for the refitting and redecorating of the Iroquois Theatre, Chicago, and the playhouse will be reopened in the early Spring. The cost of the repairs will be in the neighborhood of $22,000. It was thought improbable that the building would be used again as a theatre, after the terrible calamity there on Dec. 30, and the Iroquois Memorial Association had made plans to use the site for a hospital or other public institution to commemorate the victims of the fire. The letting of the contract for repairing the playhouse, however, puts an end to these plans and conjectures. It is said that the name of the theatre will be changed to the Northwest.

General Superintendent E. P. Bicknell, of the Chicago Bureau of Charities, has started to investigate the business methods employed by the promoters of the numerous benefits that have been given in Chicago, presumably in aid of actors and actresses who suffered from the fire and its results. It has been discovered that many of these alleged benefits were private business enterprises and that the proceeds went into private purses.

AT THE LEAGUE.

The afternoon at the League yesterday was devoted to business. Tellers and inspectors were elected for the coming year. Donations were received for the birthday party to be given on Feb. 29. These annual celebrations are large and festive occasions. A series of progressive euchre parties was arranged for, the first to be given the afternoon of Feb. 15, closing with a large evening card party. Mrs. J. G. Rossman (*nee* Lane), of Atlanta, Ga., was made a life member of the League. Mrs. John Glendenning will arrange the next dramatic meeting, in place of Inez Crabtree, as previously announced.

CALVE IN OPERA COMIQUE.

There was a rumor last week that Madame Calvé would bring over a French opera company of her own. Madame Calvé said that she wanted to come back to America next year with a French company and sing, as there are hundreds of delightful operas that Paris is familiar with, but which have never been heard in New York, and which, she says, are too dainty and refined for a great place like the Metropolitan. It is rumored that there are wealthy New Yorkers who would back a company with Calvé as principal. As to bringing over a company of her own, she never thought of such a thing.

SAID TO THE MIRROR.

G. D JOHNSTONE: "The In Louisiana company, which closed at Keokuk, Iowa, Dec. 25, as mentioned in THE MIRROR of Jan. 9, is not the Hubert Labadie company which is playing the same piece. This company has been on the road since Sept. 14 and has filled every date contracted, and will continue until June 1."

JOSEPH PILGRIM: "I was surprised last week to see published an announcement that the For Her Sake company would close on Feb. 1. The statement was unfounded. We have tickets to jump 750 miles to open in Atlanta, Ga., on the day named, and we shall not close until late in April."

OLIVER BYRON: "Belcher's comedians are pirating my drama, The Inside Track, in the Kansas section of the country."

F. D. BRYAN: "I note your correspondent in Canton, Ohio, states that the Mr. Dooley company did not show up Jan. 27. I sent Mr. Barber, manager of the Opera House there, contracts. Not receiving one back, I wired him. He wired back that time was off, after giving me the date, Jan. 27, allowing me to ship paper, scene property, plots and copy for programme to him. The facts are that he had in the meantime a chance to book Winsome Winnie, and informed your correspondent that we did not appear."

ALICE KAUSER: "I am exclusive agent for E. E. Paulton and Mrs. Margaret Overton for Niobe, which the Edwards Stock company, which has been doing this play, has not the slightest rights to. Managers are warned against any production of the piece, as it is fully protected and they will be held liable."

COMPANIES CLOSING.

A Little Outcast, Northern, Feb. 17, in Wheeling, W. Va.

Man to Man company, at Hamilton, Ohio, Feb. 6.

The For Her Sake Company will not close until April 30.

ENGAGEMENTS.

C. Mack is again ahead of the Van Dyke and Eaton company (Ollie Eaton).

Jean Hunt, as leading juvenile, with the May Stuart Stock company.

George B. Berrell, for An Heiress to Millions.

PROFESSIONAL DOINGS.

The Rev. Charles [illegible], who was chaplain of the Chicago [illegible] Actors' Alliance, died recently [illegible] West Chicago, from injuries [illegible] of the Iroquois fire.

Stetson's Uncle [illegible] were held at Wheeling, W. [illegible] flood of the Ohio R[illegible] to cancel dates for [illegible] performances.

Mary Cunard, of [illegible] and Woods' Wedded and [illegible] recently lost a valuable diamond [illegible] a reward, and Miss Cunard [illegible] with $100.

Alma Earle, while on [illegible] in San Francisco to New [illegible] by steam in her Chicago [illegible] recovering.

Lorraine Hollis' song, [illegible] of Days will be published this week. It is taken from a poem written by Miss Hollis, which will appear in a February magazine.

Frank W. Shea of the Through the Centre of the Earth company sprained his ankle at a performance in Harrisburg, Pa., recently.

Shipp's Indoor Circus was in a wreck near Cedar Rapids, Iowa, Jan. 24. The company escaped serious injury, but several trainmen were killed and injured.

At a meeting of the board of officers of the National Art Theatre Society, held on Wednesday evening of last week at their rooms, No. 1440 Broadway, a committee on woman's work was appointed, with Alice Fischer Harcourt chairman. Among the other members are Minna Gale Haynes, Martha Morton Conbelm, Mrs. Frederick D. Nye, Elizabeth Tyree, Grace Filkins, Grace Isabel Colbron, Ada Patterson, and Isabel F. Hapgood.

George Ade and Gustav Luders completed their new opera, The Sho-Gun, last Thursday for Henry W. Savage.

Sydney Rosenfeld last Thursday issued a statement declaring that the season of his company would open on or before Feb. 22. "Just at what theatre," Mr. Rosenfeld says, "is dependent alone on the question of public safety."

The annual full dress rehearsal of the Green Room Club is to be held in the New York Theatre and Roof Garden on Sunday, Feb. 14. Two hundred stars have volunteered their services for the occasion.

Fifteen members of the recent graduating class of the United States Naval Academy were the guests of Robert Hilliard on Saturday night at the Savoy Theatre to see That Man and I. Mr. Hilliard's son was a member of the class.

A song recital was given by S. C. Bennett in his studio in Carnegie Hall last Thursday evening. The studio was crowded by enthusiastic friends.

J. C. Williamson, the Australian manager, arrived in New York last Thursday night on a brief business visit.

Cecilia Loftus, E. H. Sothern's leading woman, is to star next year in a dramatization of one of Israel Zangwill's stories, "The Serio-Comic Governess."

W. J. Ferguson, who plays in The Secret of Polichinelle, was nearly asphyxiated on Sunday in his home in Bayonne, by reason of a gas stop accidentally turned on.

The announcement is made that Richard Mansfield will produce an elaborate dramatized version of Parsifal next season. He will open with the production at the Grand Opera House at Chicago in September, and after a short run there will come to New York.

When Annie Russell leaves the Garrick Theatre she will be succeeded by Katherine Kennedy, wife of W. B. Kennedy, a business man of this city, in a play called The Ruling Power.

Charles Dalton and the A Gentleman of France company were seven hours late at Jamestown, N. Y., because of a derailed train.

Money Talks, a comedy of Wall Street, by Cleveland Moffatt, will be the first American play to be produced by the Century Theatre players, under the direction of Sydney Rosenfeld, it is said. It will follow Twelfth Night, which will be the opening play.

The New York Kindergarten Association will have a benefit to-day (Tuesday) at the Hudson Theatre. The principal attractions are the Boston Symphony Orchestra and Arnold Daly and company in The Man of Destiny.

CURRENT AMUSEMENTS

Week ending February 13.

ACADEMY OF MUSIC—Checkers—3d week—17 to 25 times.
AMERICAN—Quincy Adams Sawyer—1st week—1 to 9 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—10th week—64 to 71 times.
BIJOU—Closed.
BROADWAY—The Medal and the Maid—5th week—33 to 41 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—An English Daisy—4th week—25 to 33 times.
CIRCLE—Vaudeville.
CRITERION—Virginia Harned in The Light That Lies in Woman's Eyes—3d week—15 to 23 times.
CRYSTAL GARDENS—Closed.
DALY'S—Virginia Earl in Sergeant Kitty—4th week—25 to 33 times.
DEWEY—Parisian Widows Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 17 to 25 times.
FOURTEENTH STREET—The Good Old Summer Time—1st week—1 to 9 times.
GARDEN—Eleanor Robson in Merely Mary Ann—7th week—44 to 51 times.
GARRICK—Annie Russell in The Younger Mrs. Parling—3d week—14 to 21 times.
GOTHAM—Gay Masqueraders.
GRAND OPERA HOUSE—Closed by Mayor Feb. 5—Billed: A Chinese Honeymoon.
HARLEM OPERA HOUSE—Mary Mannering in Harriet's Honeymoon.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—15th week—104 to 111 times.
HUDSON—Robert Edeson in Ranson's Folly—4th week—25 to 33 times.
HURTIG AND SEAMON'S—Closed by Mayor Feb. 4.
IRVING PLACE—German Stock company in German Drama—20th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Viola Allen in Twelfth Night—1st week—1 to 8 times.
LONDON—Transatlantics Burlesquers.
LYCEUM—William Gillette in The Admirable Crichton—12th week—87 to 94 times.
LYRIC—Wilton Lackaye in The Pit—Opens Wed., Feb. 10.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Dog Show opens Feb. 10.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—18th week—143 to 151 times.
MANHATTAN—The Virginian—6th week—40 to 48 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Robert B. Mantell.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—12th week.
MINER'S BOWERY—American Burlesquers.
MINER'S EIGHTH AVENUE—World Beaters Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in Trelawny of the Wells.
NEW AMSTERDAM—Mother Goose—11th week—80 to 88 times.
NEW GRAND—Hebrew Drama.
NEW STAR—If Women Were Men.
NEW YORK—Chauncey Olcott in Terence—6th week—40 to 48 times.
OLYMPIC—The Octoroons.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Closed by Mayor Feb. 4.
PROCTOR'S FIFTH AVENUE—Mothe.
PROCTOR'S FIFTY-EIGHTH STREET—Kellar.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Magistrate.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Robert Hilliard in That Man and I—3d week—17 to 25 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Black Hand.
WALLACK'S—The Country Chairman—11th week—91 to 99 times.
WEBER AND FIELDS'—Closed.
WEST END—James K. [illegible] in The Crown Prince.
WINDSOR—Hebrew [illegible]
VAUDEVILLE—[illegible] Street Feb. 4.
VICTORIA—Vaudeville.

THEATRES AND MUSIC HALLS

Keith's Union Square.

The Girl with the Auburn Hair remains for a second week. Her fellow-entertainers are Crimmins and Gore, Walter Le Roy and Florence Clayton in A Horse on Hogan, Herbert Lloyd, Gardner and Vincent, Carmen Troupe, Flood Brothers, Adamini and Taylor, Louise Henry, Otto Brothers, Bijou Russell, the Holdsworths, Sullivan Brothers, the Maginleys, and the biograph.

Tony Pastor's.

Warren and Blanchard head the bill and Roberts, Hayes and Roberts are a special attraction. Others are Ferguson and Beeson, Searle and Violet Allen, Three Rio Brothers, James and Sadie Leonard, Howley and Leslie, John F. Clark, Demonio and Belle, Marion and Pearl, Gregory and Lind, Antrim and Peters, Higgins and Phelps, and the vitagraph.

Proctor's Fifth Avenue.

Moths is the stock company's offering for this week, with a cast including Malcolm Williams, Hugh Ford, Charles Lane, John Westley, Albert Roberts, Lotta Linthicum, Rose Stuart, Loretta Healy, Bettina Gerard, Margaret Kirker, and others. The olioists are Fisher and Carroll, Bessie Lamb, the Auers, Juggling Ricton, George E. Green, and the kalatechnoscope.

Proctor's 125th Street.

The Magistrate is offered this week by the stock company. The cast includes all the favorite members, including Florence Reed, Jessie Bonstelle, and Paul McAllister. The vaudeville portion of the programme is made up of Eleanor Falk, Al. Lawrence, Cole and Werner, Spenser Kelly, and the kalatechnoscope.

Proctor's Twenty-third Street.

John C. Rice and Sally Cohen head a bill including Barnes' Animal Actors, O'Brien and Havel, T. Nelson Downs, Crawford and Manning, Reed and Shaw, Markey and Moran, Zara and Stetson, Hayward and Hayward, the Lynns, Dorothy Kenton, Till's Marionettes, Eddie De Voe, and the kalatechnoscope.

Hammerstein's Victoria.

The programme embraces Eva Williams and Jac Tucker, Gillett's dogs, James Richmond Glenroy, Three Dumonds, Stelling and Revelle, Three Crane Brothers, Fleury Trio, Swan and Bambard, French Brothers, and Nora Bayes.

Circle.

Vesta Tilley heads the bill for her second and final week. George C. Boniface and Bertha Waltzinger present for the first time in New York a new singing act. Others are Rapoli, Maymc Remington and her Bungle Boo Loo Babies, James F. MacDonald, the Orpheus Comedy Four, the Tanakas, Treloar, Fischer and Walker, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Girl with the Auburn Hair made her reappearance and repeated her familiar act. The settings and effects are more elaborate than ever, but the voice of the girl has not improved to any extent. Charles Dickson presented Brandon Hurst's playlet, A Pressing Matter. It is a dramatization of a pair of trousers, and affords Mr. Dickson plenty of opportunity for the display of the talents that have always made him a welcome visitor. He has the knack of filling in the spaces left vacant by the author and never allows the action or dialogue to drag for a moment. Mr. Dickson was assisted by Pauline Billings, who is fairly clever and quite good-looking. Ethel Levey, who bills herself in parenthesis as Mrs. George M. Cohan, sang "Good-Bye, Eliza Jane," "You've Got to Sing a Coon Song," and "If I Were Only Mr. Morgan." In the last song she used the business originated by her husband, and gave a very good imitation of his method of singing it. Miss Levey also showed that she has lost none of her agility by doing a few exceedingly gingery steps. In spite of a trying place on the bill she scored an unqualified hit. Haines and Vidocq decided to rest last week and their place was taken by James Thornton, who was in fairly good form and entertained his admirers with his monologue and songs. It behooves a man of Mr. Thornton's originality and talent to show a good example to his less gifted brethren by inventing and using new material. Robert Henry Hodge, Lillie Hall and company appeared in a funny sketch called A Bachelor's Troubles, which was reviewed when it was done at another house some time ago. Both Mr. Hodge and Miss Hall are clever and they work hard. The sketch is of the sort that will surely make any sort of an audience laugh heartily and ought to have as long a life as Mr. and Mrs. Harry Thorne's An Uptown Flat. Senator Frank Bell orated on topics of the day with great success, and proved that there is plenty of go in him by singing the "Woollen String" ditty from 'Way Down East, with its accompanying dance. St. Onge Brothers did some amusing work in the comedy bicycle line. They give an imitation of a pupil and teacher in a bicycle lesson and the tricks and falls are most amusing. Dorothy Kenton played very pleasingly and artistically on the banjo and was warmly applauded. La Troupe Fantastique presented their specialty, Faust in Terpsichore, in which they do some excellent dancing, supported by good effects and special scenery. Charles Ascott and Mlle. Eddie did their splendid acrobatic act with much success. Their turn is neat and refined in every way. Shannon and Brown are a team of smart Dutch comedians who know how to make good jokes tell. Ouda, McDevitt and Kelly, the Lucadoes, and the biograph, with scenes founded on the life of Marie Antoinette, were the other numbers of a diverting programme.

TONY PASTOR'S.—Lavender and Tomson had first place on the list and scored a goal with A Touchdown, written for them by Gustave Yorke. It is a good, lively sketch, well put together, and affords twenty minutes of harmless fun. The feminine member of the team still sings "Somebody Has My Heart," playing her own accompaniment on the guitar, and the good old song is still in demand, owing to the soothingly sweet method of the singer. J. Francis Sullivan and Al. H. Weston, a new combination of talent, were on late, but woke up the house in a most refreshing way by a series of side-splitting nonsensicalities that would make a graven image laugh. Mr. Sullivan belongs to the "sponge in the mouth" school of Irish comedians. He uses very little intelligible language and is evidently a believer in the maxim, "Actions speak louder than words." His partner is a good, straight man and is more active and energetic than the majority of men who have the short end of an act of this kind. O. T. Fiske and Nellie McDonough made their first appearance since their twin babies were born several weeks ago, and received a rousing welcome. They were seen in Brocky's Temptation, a homely mixture of comedy and pathos that is exceedingly well done. Both these performers are natural and fit the characters they have assigned themselves perfectly. They were ably assisted by the versatile and clever Charles Ludwig, who can play fifteen parts a week without turning a hair. Irene Franklin, who has abandoned the short skirts and the flowing hair in favor of a train and a grown-up *coiffure*, sang "Maydee" and other songs in her original, off-hand way. She was liberally applauded, and came back after some coaxing to tell the story of "The Owl and the Moon." The Pantzer Trio, resplendent in superb costumes, bent themselves into forms resembling pretzels and tied their legs into sailor knots, with ease and grace. Foster and Foster, two men who are new in this section, did a comedy act that included some good ragtime playing and some comedy work that was fair. Fannie and Claude Usher presented for the first time here an act called Tough Love. They carry their own drop, showing a dock scene. The characters are a New York bootblack and a little girl who has run away from home and is masquerading as a boy. She finally returns to her parents and the bootblack is left to weep over her departure. The piece has some good lines, but it is a trifle monotonous and there is not nearly enough action in it. Miss Usher is a decidedly "cute" bit of femininity. She is evidently very intelligent, and with study and experience will probably develop into a clever soubrette. Mr. Usher has a good dialect, and his character was well played. Mlle. Olive did some smart juggling tricks, and Lawson and Namon, the Vedmars, Fred and Amy Gottlob, Barto and Lafferty, and the vitagraph did their share of the entertaining. As noted in last week's MIRROR, Ward and Curran and Harding and Ah Sid, who were booked for last week, were forced to cancel their engagements.

PROCTOR'S TWENTY-THIRD STREET.—Imro Fox has lost none of his *savoir faire*, and his *bonhommie* is still very much in evidence. He was the principal feature of a bill that had many pleasing numbers, and his sleight-of-hand tricks and illusions kept the audience guessing. Mr. and Mrs. Perkins D. Fisher are still at The Half-Way House, and their admirers seemed glad that they have not moved. The airy persiflage of this sketch is in Ezra Kendall's best vein. Rosa Naynon, who must be a woman of infinite patience, showed what can be accomplished in the training of cockatoos. Her birds are all wonders. Eleanor Falk sang "Bedella" in her bewitchingly original way, and it was the hit of her very smart specialty. The Four Lukens, splendid gymnasts, scored, as they invariably do. Shorty and Lillian De Witt, one of the most popular teams in vaudeville, kept the entire house in roars with their work. Shorty is as clever as they make them, and he has original and funny ideas with which to amuse an audience. His partner, too, is clever in her own way, and helps the little man to emphasize his points. Ed and Nellie Masse did some comedy juggling that is out of the ordinary, and Crawford and Duff pleased in a comedy specialty. The art of bag-punching, as shown by Belle Gordon, is very fascinating, and the young woman won the hearts of the sports after her dainty fists had toyed with the bag for half a minute. Princess Chinquilla and her company furnished good music. Corbley and Burke rattled off some funny gags. Al. Coleman, Max Ritter, and the kalatechnoscope divided the remaining honors.

PROCTOR'S FIFTH AVENUE.—The stock company presented Love in Harness, which was originally acted at Daly's Theatre, and again covered itself with glory. Gerald Griffin had an unusually good opportunity in the eccentric part of Jeremiah Joblots, and he injected plenty of humor into the role. Bessie Lea Lestina as Mrs. Joblots was an excellent partner for him. Loretta Healy as Jenny Joblots looked very pretty and acted with much vivacity. Malcolm Williams played Frederick Urquhart easily and naturally. Lotta Linthicum as Una was very charming. Rose Stuart made an excellent Rhoda Naggit. Others in the cast were George Friend, John Westley, H. Dudley Hawley, Alice Gale, Margaret Kirker, and Ada Wild. The stage direction was in the hands of Hugh Ford. George Primrose and the Foley Brothers finished their second week and scored heavily, as they invariably do. Spenser Kelly, with his fine baritone voice; John Hoey, a clever comedian; Nellie Florede, a sweet and modest, though very talented vocalist; Markey and Moran, comedians; the Lynns, in a funny skit; Delto, the trick jumper, and the ever popular kalatechnoscope filled out a good bill.

PROCTOR'S 125TH STREET.—The Brixton Burglary was offered by the stock company with much success. Fred Sydney, Albert Roberts, and Vida Croly repeated the hits they made the week before at the Fifth Avenue, and Florence Reed, Jessie Bonstelle, Cecylle Mayer, Paul McAllister, Sol Aiken, Charles M. Seay, and William Cullington assisted them admirably. The olio introduced Juggling Ricton, the Maxsmith Duo, Lucy Monroe, and the kalatechnoscope.

CIRCLE.—Vesta Tilley played her first vaudeville engagement in Manhattan Borough this season, and the melancholy memories of My Lady Molly were forgotten as the large crowds reveled in the delightful performance of this exceedingly clever little woman. She sang "The Seaside Sultan," "On Furlough," "Following in Father's Footsteps," "Algy," and other favorites of her big repertoire, and was compelled to respond to encores until she had to stop from sheer weariness. Manager Williams deserves the greatest credit for engaging Miss Tilley, for the small size of the Circle precludes the possibility of any great profit, considering the large salary drawn by the famous star, and also that the rest of the bill was not slighted in the least. The Fadettes of Boston, under the leadership of Caroline B. Nichols, were a very taking feature, and their selections were heartily encored. The cute little drummer girl, as usual, came in for much attention. Prelle's talking dogs made one of the big hits, especially in the afternoon, and their antics were hugely enjoyed. Herbert Brooks repeated his astonishing tricks with cards and presented his great trunk mystery, which is puzzling in the extreme. Mr. Brooks does not litter up the stage with hocus-pocus material that helps to deceive the audience. He works with as few props as possible, and this fact makes his performance all the more pleasing. William Gould sang songs and told stories and finished with a ditty called "The Maiden and the Jay," in which he was assisted by William T. Hodson. Lew Bloom and Jane Cooper were amusing in A Picture from Life. Wynne Winslow, soprano, displayed a well cultivated voice to advantage. Fisher and Wacker, Tyrolean warblers and comiques, made a hit with some good singing, with funny trimmings. Chalk Saunders, the crayon artist, and the vitagraph were also in the bill.

HURTIG AND SEAMON'S.—Up to the time that this house was closed by order of the Mayor, until some necessary improvements can be made, an excellent entertainment was offered by Hal Godfrey and company, who made a big hit in A Very Bad Boy; Cole and Johnson, in new songs; Falke and Semon, the clever musical comedians; Margaret Gast, champion female cyclist; Josephine Sabel, the vivacious singer; Galetti's monkeys, Gates and Nelson, La Belle Blanche, Martine and Balmo, and the vitagraph.

The Burlesque Houses.

DEWEY.—The Cherry Blossom Burlesquers played to a series of large audiences and made a successful bid for favor. The hit of the olio was made by a dainty and clever trio of singers, Orletta, Hurd and Orletta. They are distinctly above the average seen in burlesque companies, and their efforts were warmly applauded. The New York Comedy Four also scored and good acts were done by Spencer and Held, Lillian Perry, and the Alpines, very clever wire walkers and acrobats. Sarah Bernhardt's Rival and Narragansett Pier were the burlesquers. This week, The Parisian Widows.

MINER'S BOWERY.—The Rose Hill Burlesquers, including the Wilson Trio, Hughes Musical Trio and others, gave a good entertainment. This week, American Burlesquers.

MINER'S EIGHTH AVENUE.—The Gay Masqueraders, with an excellent array of specialties, drew good business. This week, The World Beaters.

LONDON.—The Bowery Burlesquers were right at home at this house last week. This week, Transatlantic Burlesquers.

OLYMPIC.—Fred Irwin's New Majestics pleased the Harlemites. This week, The Octoroons.

MORE VAUDEVILLE IN BROOKLYN.

Most people are of the opinion that with Hyde and Behman's and the Orpheum running twice a day, the Borough of Brooklyn is pretty well supplied with high-class vaudeville. That this view of the matter is not shared by everybody was shown last week, when Frank A. Keeney, who owns a billiard parlor, announced that he had secured a lease of the Criterion Theatre on upper Fulton Street from Corse Payton, and would open as a vaudeville house on Feb. 15. This house has had a remarkable career, and has been at various times under the management of F. F. Proctor, Al. Reeves, Corse Payton, and many other venturesome managers, who tried in vain to make it pay. If Mr. Keeney succeeds in his new venture he will be a veritable Napoleon and can win out anywhere. The house is comfortable, cozy and well built, but it is in a peculiar location. The Brooklynites for several miles around belong to the "upper ten," and popular prices do not appeal to them. When the irrepressible and indefatigable Corse Payton gave the proposition up, the riddle must have been as unsolvable as the age of Ann, so while Mr. Keeney brings a boundless ambition and a big bank account into the venture, he is facing a proposition that would deter many an older and wiser manager.

WILL H. ARMSTRONG.

WILL H. ARMSTRONG IN HIS ORIGINATION, THE EXPRESSMAN.

Above is a reproduction of a drawing of Will H. Armstrong, of Armstrong and Holly, as he appears in the character of the baggage-smasher in the sketch, The Expressman, which is at present being done by Armstrong and Holly with great success in the leading vaudeville houses. Mr. Armstrong is a clever and versatile comedian, who has created many unique characters during his career. In The Expressman he comes as near nature as it is possible, and it is evident that he has made a careful study of the customs and characteristics of the men who try to make business good for the trunk manufacturers. Every move he makes and the language he uses are true to life, and his successful portraiture proves that the most ordinary, every-day characters and occurrences may be used with profit when they are properly handled. Mr. Armstrong is an unctuous comedian, original in his methods and unfailing in his humor. Since he presented The Expressman at Tony Pastor's some time ago the act has been in constant demand.

KENNEDY-ROONEY.

Clayton Kennedy and Mattie Rooney, who have been appearing together in a comedy sketch in vaudeville for some time past, were married in this city on Jan. 29 by Rev. Elmer A. Dent. Last week they were the headliners at Poli's Theatre, Hartford, Conn., Mr. Kennedy's home city. On the opening night a large delegation of the Favorite Social Club attended the performance, and at the conclusion of the act John F. Johnson, on behalf of the club, presented Mr. Kennedy with an umbrella and his wife with a big bouquet. On Thursday night the Hartford Elks turned out in a body and gave Mr. Kennedy a diamond charm.

THOMPSON SECURES BIG NOVELTIES.

Frederic Thompson, of Thompson and Dundy, proprietors of Luna Park, Coney Island, returned last week from Europe, where he has been engaged for several weeks, securing big attractions and novelties for the resort, which will be nearly twice as large as before when it is reopened the coming Summer. Mr. Thompson engaged a troupe of plunging elephants, that slide down a chute fifty feet long and dive into a pool of water. A troupe of Riffans, very wild Arabs, and other performers in the circus line, will arrive in time for the opening of the season.

A MUSICAL AND VAUDEVILLE SURPRISE.

Ladies and gentlemen who successfully pass a course of instruction and coaching at Forrester's Studios, 138 Fifth Ave., are booked for long engagements in opera, concert, or vaudeville.

LOUISE SYLVESTER.

Photo by Rockwood, N. Y.

Louise Sylvester, whose picture appears above, is making a most pronounced hit in vaudeville with a new singing act, which includes, among other costume changes, the rendition of some sweet, old Scotch ballads, sung in the dress shown in the accompanying picture. While Miss Sylvester possesses a soprano voice which entitles her to a prominent place in musical productions, she prefers to display it in vaudeville, and the prompt appreciation shown wherever she appears leaves no room to doubt the wisdom of her choice. The number of high class vocalists in vaudeville could be greatly increased without meeting the demand in that line.

VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,

(Special Correspondence of The Mirror.)

LONDON, Jan. 23, 1904.

It seems a great pity that Douglas Cox, who, I am sorry to say, is still far from recovery, is not able as yet to resume his duties. Though the injury at first did not seem sufficiently serious to keep him in the hospital, the surgeons soon discovered that he would have to undergo trepanning, as a clot of blood has formed on his brain. Consequently there is no saying how long he might have to remain under surgical attendance, and in the meantime the directors of the Alhambra have temporarily appointed George Scott, who is well known in connection with the Palace, Manchester, as manager, and he certainly had an excellent send-off at the very beginning of his appointment in the production of the Alhambra's new ballet, All the Year Round. I should have liked Mr. Cox to have been well enough to have been present at the remarkable success of the first night. I have seen very fine ballets produced at that hall, but the management have certainly excelled themselves in this gorgeous spectacle.

The theme of All the Year Round is in accordance with its name, the seven scenes that comprise it representing all the months in the year. Knowing the artistic ability of the producers and designers, I can readily understand the enormous success of it, seeing what vast opportunities for fantastic display the various scenes afford. In fact, one feels chilly in January and February, draughty—though pleasantly so—in March, happy at the humor of April and its All Fools' Day, warmed by the luxury of Summer fragrance emitted from the beautiful flower ballets right through till the golden Autumn, preparing us for the brilliancy of icy December. This last scene is extremely magnificent, presenting in the most novel manner all the delightful characteristics of Winter and Christmas. The finale, consisting of the grand Christmas ballet of holly, mistletoe, icicles and such like, while in the luminous background was an electric design in the shape of a gigantic "Star in the East," marked a successful termination to a most interesting divertisement. It is to be added that in this ballet and in the new permanent variety scenery of the Alhambra the wood work, canvas, gauze and inflammable material ordinarily used in the construction of the scenery, together with the stage properties and the electric costumes of the new ballet, have been rendered fire-resisting through some chemical process. The music, as charming as the scenery is beautiful, is composed by James M. Glover, the leader of the Drury Lane orchestra, while Charles Wilson, formerly of Koster and Bial's, is responsible for the production.

Edith Helena, the phenomenal soprano, whom I remember hearing at Keith's, Boston, whose high notes are still extraordinary, though rather sparse, pleased the audience with the little she did, which speaks for itself. In her rendering of "The Last Rose of Summer," her second song, she is assumed to have taken E in altissimo, but she took it with such little effort that the achievement did not appear so remarkable till one thought upon it. Miss Helena's last contribution to the programme was an imitation of the violin with her throat and lips, in which she reached that exceedingly high note, F sharp. Unfortunately, she seems to lack natural movement with her hands and arms, which is a great drawback to a singer, but she made a big hit.

On the same bill was a capital club-swinging act, given by Hanvarr and Anna Lee. Their turn is refined and well applauded.

The Three Mortons, who are described as American eccentrics, strike me as being a set of second-rate Continental artists. I have seen similar shows at the smaller halls and beer-gardens in Germany, and although they tumble well, their humor is about as antique as their make-up.

A striking turn to the eye, not so much for talent, but for their smart and attractive appearance, is the Rakoczy Sextette. They are six little women who seem to dance with a wonderful evenness, as if they were marionettes moved by the one string.

Three women, a man and a boy, styled the Derrington Family, give a clever performance on bicycles, the boy especially being quite an adept for his age.

Mr. Barber, of looping the space fame, is still alive.

The Boissets, who are well known in England for their pantomime absurdities, give a crazy knockabout sketch at the Oxford, entitled The Wild West. To some it may be considered very funny, but to me it appeared so wild that I wish it was West.

An artistic tableau, titled Bijouterie Moderne was furnished by Mlle. Diane de Fontenoy in fleshings and some elaborately designed filigree arrangements for posing in. The filigree work is not at all bad.

There is a style of comedian who haunts the English stage to its decided detriment. He will yell and jump about as if he were mad, and those antics he will term humor. Well, they certainly are ridiculous, and Will Evans is fast approaching that state. He formerly gave some clever exhibitions, but whether for want of good material or personal wit, he will soon be included in the great majority of has-beens.

Joe Elvin has his company appearing in a travesty on the latest craze, searching for gold

VAUDEVILLE.

LILLIAN RUSSELL in Vaudeville would not be ashamed of this *Record.*

Houses we have played with ***Return*** engagements the past four months: Chicago Opera House, Olympic, Chicago; Haymarket, Chicago; Columbia, St. Louis; Orpheum, Utica; Keith's Union Square, Keith's Providence, Keith's Boston, Keith's New Theatre, Philadelphia; Dockstader's New Garrick, Howard Atheneum, Boston Theatre, Boston; Gotham, Brooklyn, and Ted Marks' Sunday Concerts, with quick return.

Booked—Howard Atheneum, ***again,*** Watson's Cozy Corner, New Trent Theatre, Trenton, and more coming. ***"THINK IT OVER."***

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Feb. 22—Trent Theatre, Trenton, N. J. "Have a Doughnut."

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HAL GODFREY AND CO.

Presenting **A VERY BAD BOY,** by Arthur J. Lamb.

Orpheum, Utica, Feb. 8. Empire, Hoboken, N. J., Feb. 15.

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6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

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MAYME REMINGTON

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HOEY AND LEE

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THE 2-JACKS-2 FORD and WILSON.

Booked with Henry Lee show until April 11. Thanks to Managers for kind offers, but sail for Europe April 25 for year's tour of England, Germany, Russia and France, under Mr. Lee's personal management.

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LONEY HASKELL

Notice to Managers—If you wish to demonstrate how quickly you can empty your theatres, put me on.

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COURTHOPE AND FORRESTER

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Written by GEO. H. EMERICK.

LEWIS McCORD

assisted by ELVIA BATES, BERTHA ST. CLAIR and G. ROLAND SARGEANT, presents Willard Holcomb's laughable proposition of stage life.

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WILL H. MAGDALENE

ARMSTRONG AND HOLLY

In THE EXPRESSMAN.

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hidden by several contemporaries, as an advertisement, in various parts of England. It is called Money for Nothing, or Semi-Detached, and the situations call forth a great amount of laughter.

The Swickards, American duettists, who have lately arrived from South Africa and appeared for the first time in London, pleased the audience with a neat performance, though their comedy was not quite well understood and a change of songs would undoubtedly help their act.

I was received most kindly by E. H. Dobson, of the Shepherd's Bush Empire, and I must say he is superintending one of the nicest houses on the Stoll tour. Kenc, Welch and Montrose made their initial appearance in England at that hall and at once scored with their agile jumping. The acrobatic by-play and comedy supplied by Welch went very well, and they made a big success.

A turn I remember from the States is Preston and Balmaine, who give descriptive songs on white sheets and have a novel way of popularizing the chorus of their songs by limelight, while some of their illustrations are prettily colored. They have improved their act.

Dances of all nations are given by the Northern Troupe, who continue to dance themselves into favor as strongly as ever.

Hugh Stanton appeared with his satire, For Reform, and I was more than pleased at the strong reception he got. The sketch impressed me more favorably than when I saw it before, and the whole play goes with more snap now. He gives the audience exactly what they require, and that is a sure feature for the road of success.

W. C. Fields writes me from Johannesburg that he has made a big hit there and that the management have spared no expense in billing his act. He is booked for six weeks in that town, with six weeks to follow in Cape Town, and opens at the Hippodrome in London April 4.

The music hall managers of London have resolved to dine together once a year. The first gathering of the kind has just been held, Philip Yorke, of the Tivoli, presiding.

Bert Coote, who was so long in vaudeville in the States, by arrangement with Frank Curzon will present at the Camden Theatre on Feb. 8 a new play named An Actor's Romance, by Theodore Kremer.

Frank Parker, who was so long connected with the late Henry C. Miner's enterprises in the States, and who has been connected with Henry Jarrett's Fun on the Bristol companies, touring England, is sailing for America next Wednesday. Mr. Parker has been far from well these last few months, and he has been ordered home by the physicians.

John Hollingshead, who was taken so seriously ill with heart attack two weeks ago, I am more than glad to say, is feeling better, although still under strict medical attention. Mr. Hollingshead was undoubtedly one of the best known theatrical managers and a friend of the entire profession and there was a unanimous stir of sympathy when his indisposition was made public. He anticipated taking a trip to the States again, but his visit, though much looked forward to by him, is now rendered very improbable, a fact that will be much regretted in America.

Dorothy Morton left last week for Grindelwald, Switzerland, for a three weeks' vacation. She made a big hit on her recent tour in the provinces.

JAN. 30.

One always feels a distinct pleasure from the surroundings of the Hippodrome, which among the many other reasons, is mostly due to the fact that the performances there, in conjunction with the ring, bring us back to boyhood days, when the "hoop-la" and the ringmaster's whip cracked so joyfully in our ears. Its courteous acting-manager, Fred Trussell, received me very kindly, and I entered that luxurious hall just as the grotesque mule of Lavates Lee was delighting the audience with its humorous antics.

I remember having seen the Sisters Klos in an aerial cycling act, some time ago at the Empire, and even then I very much admired their agility and strength. In their latest diversion they have even surpassed their former triumph, and with good looks and good work they deserved the applause they got.

America has given an interesting item to the programme in the Cole de Losse Duo, who are new to me, but I am glad to have made their spectacular acquaintance. Their turn on the slack wire is original and sufficiently daring to make it sensational, without giving the audience a nervous attack. Their humor, which is clever, is unfortunately somewhat lost by the ring which divides the stage from the audience. Ella Bradna combines her graceful equestrienne performance with her performing pigeons to create a pretty act. She looks very charming and her pigeons look charmed. Chung Ling Soo is still on the bill, and having mentioned him in a previous letter, I can only indorse my remarks and add that he still pleases the audience. A novelty in horsemanship is provided by Eugene Marrder, who has certainly trained his beautiful horse to perfection. A delightful amount of originality is attached to his limelight effects while cantering around the stage, and by the prancing of the horse in tune to music.

Calculators are to be admired at the best, but Jacques Inaudi seems to be so marvelous with his extraordinary gift of instantaneous mensuration that simple admiration does not appear sufficient. His memory is unfailing, his personality is most agreeable and his entertainment exceedingly pleasant on account of its charming peculiarity.

I might mention that specialties are a predominant feature at that enterprising hall, and that is probably the reason why even their pantomime strikes a distinct chord for itself. The Golden Princess and the Elephant Hunters is described as a Zoological and Aquatic Spectacle, and it is educational besides being interesting. The introduction of Busch's Plunging Elephants is somewhat startling and novel, and the whole spectacle is gorgeous, both in the magnificence of the costumes and the scenery. The elephants plunging down a chute of about sixty feet into real water is most exciting, and I do not think that Lord Carrington, at the last meeting of the London County Council, was at all justified in his accusation that the exhibition was "disgusting." Undoubtedly his Lordship was at a loss for a suitable word to express his timorous feelings, and I quite agree with Henry W. Garrick, the Hippodrome's smart press representative, that even peers of the realm should not have the license to give voice to such statements, which are inclined to hurt the patronage.

At the Palace Theatre, George Fuller Golden, who is in his last few weeks there, previous to joining The Love Birds, a musical comedy, and Marguerite Cornille seem to be holding the principal sway over the applauding audience.

Spessardy and his performing bears are amusing and a new attraction, while that clever ventriloquist, Arthur Prince, still gives his good dialogue. The bioscope's scenes from Japan are typical and well portrayed. Charles Morton, the venerable and much respected manager of the Palace, still frequents his favorite seat at the back of the foyer, where his numerous distinguished friends never fail to impress the casual spectator that he is one of the most popular of theatre managers.

I dropped in the Royal, managed admirably by Harry Lundy, to see a turn new to the London public. I allude to Captain Keller's American Zouave Girls, who, whether they are really American or not, should make no difference to any of my contemporaries, are a sufficiently well-drilled and smart act to credit any nation. Captain Keller deserves great credit for his splendid organization of the production, and should obtain many lucrative bookings. On the same bill are Rackett and Hazard, who are still blowing their trumpets with success.

Mr. and Mrs. Gene Hughes, in their sketch, A Matrimonial Substitute, are a valuable addition to the metropolitan bill. They are both very clever, and appeal to me as being worthy of gracing the legitimate stage as admirably as they do the vaudeville world. The situations of the sketch are funny in the extreme, and I was very much pleased to note that the humor was always particularly refined. Such sketches we cannot afford to lose, and Gene Hughes and his wife are to be greatly complimented.

Maude Courtney, while singing at Collins' Music Hall week of Jan. 18, was, through the courtesy of Manager Jack de Freece, engaged to deputize for Marie Lloyd at Walham Green. She was enthusiastically received. The manager, Mr. Warwick, after her turn, went on the stage and presented her with a magnificent basket of orchids and roses, which had been intended for Miss Lloyd. In his speech to the audience, he said: "I promised you the best deputy I could find, and your splendid reception of Miss Courtney warrants me in presenting her with the flowers which Miss Lloyd would have received had she not been ill." Suspended from the handle was a large letter "M" in pink flowers, which was rather a coincidence.

We were all very sorry to hear of George Lockhart's untimely death, met through accidental crushing by one of his favorite elephants.

At the Actors' Benevolent Fund meeting this week Beerbohm Tree expressed a hope that a satisfactory solution of the crusade against the music halls might be arrived at. He stated that if the music halls had kept within bounds no protective action would have been taken by the atre managers, and that it was not inspired by any feeling of jealousy. "One day," he said, "I hope to see the lamb of the theatre lie down with the lion comique—I mean the lion—of the music hall."

May Moore-Duprez arrived last week from South Africa. She appears at the Tivoli on Monday night in her Dutch-American specialty.

J. Warren Keane, described as the "Premier Card Manipulator of America," is in London. F. F. Proctor, Jr., is also in town.

Edward Doyle, of juggling fame, sailed for America last Wednesday on the *Haverford*. I think he must have been a little homesick, as there was plenty of work waiting for him on this side. He made a huge success in Amsterdam.

I am sorry to hear that Radford, of Radford and Winchester, met with a bad accident at the Palace, Hull, this week, which undoubtedly will prevent him from working for several weeks. They finish their tour in March, and are returning to America for a few weeks. They are booked for the Wintergarten, Berlin, in May.

REVONOC.

VAUDEVILLE AT THE VICTORIA.

Oscar Hammerstein last week changed the policy of his Victoria Theatre and began a season of vaudeville with daily matinees, at popular prices. The wisdom of this move was shown by the large audiences that attended the performances, and the indefatigable manager was showered with compliments for the fine opening bill. Smoking was permitted in certain parts of the house and refreshments were served to those who wished them. These features make of the Victoria the only genuine music hall now in New York, and if the standard of excellence established by the opening programme is kept up, there is no reason why this should not become one of the most popular resorts in town. The Six Musical Cuttys brothers and sisters, were the best feature of a bill that was made up almost exclusively of headliners. It is needless to say that their success was very big from every point of view, as they play well, look neat and dress with great taste. It is a big act in every sense of the word. The charming little misses who make up the English Pony Ballet danced their way into the hearts of the audience and worked with a vim that was truly commendable. The Florenz Troupe appeared by arrangement with J. A. Bailey and did their admirable acrobatic specialty to the accompaniment of continuous applause. Delmore and Lee, with their splendid new apparatus, also came in for a large share of approbation, their finish being more than effective. Al. Shean and Charles Warren in Quo Vadis Upside Down were as amusing as ever, and the marriage sketch of Yorke and Adams won laughs by the score. Sparrow, the mad juggler, broke several dollars' worth of crockery at every performance, and there was a wide smile cracked with every plate he smashed. The audience could not get enough of the Nichols Sisters, and their songs were redemanded again and again. They are in fine form this season and sustain their reputation as clever delineators of the eccentricities of colored children. The Schenck Brothers scored heavily in their fine acrobatic act. Colby and Way, with ventriloquism and dancing, were eminently pleasing, and the mysterious Aga puzzled even those who think they know all about illusions. Burke's musical dogs proved a good opener and started the ball of success rolling on its merry way.

WEBER AND FIELDS ARRIVE ON THE COAST.

Weber and Fields and their entire New York company, that started from the Grand Central Depot on Monday, Feb. 1, arrived safe and sound in San Francisco on Saturday morning last. There was an immense crowd at the station to see the start of the special train on which the players traveled, and the send-off was memorable in every way. The members of the company were showered with flowers and presents, and good advice about how to be happy so far away from Broadway. The company will stay in San Francisco two weeks and will then start on a tour of the principal cities of the West. It is possible that a short engagement may be played at the home theatre in New York in April.

CUTTYS IN MUSICAL COMEDY.

The Six Musical Cuttys have signed a contract to appear as a special feature with Broadhurst and Currie's Buster Brown company for the balance of the season. The Cuttys were the hit of the opening bill at Hammerstein's Victoria Theatre of Varieties last week, receiving most complimentary notices from the leading New York papers, and making such a success with the audiences that on the first night, when they had finished their act, one of the boys was forced to make a little speech of thanks before the spectators would allow the programme to proceed. They ought to add greatly to the strength of the Buster Brown company, as their act is one of the best of its kind now before the public.

HURTIG AND SEAMON'S MAY REOPEN.

Hurtig and Seamon's Harlem Music Hall, which was among the houses closed last week, may reopen on Wednesday evening. The improvements have been rushed, and the reinspection will take place on Wednesday afternoon. Mabel McKinley, Clayton White and Marie Stuart, Smith and Fuller, John F. Leonard, Schenck Brothers, Howard's dogs and ponies, Sisters Meredith, Bailey and Fletcher, and the vitagraph are the artists booked for this week.

TONY PASTOR TO PLAY.

Tony Pastor will make his reappearance on Sunday evening next, at the benefit for the Greenroom Club, to be given at the New York Theatre. Mr. Pastor will revive some of his old-time song hits and will be the star of a programme that promises to be remarkable and will include Dan Daly, Herbert Cawthorne and many others.

THE NEW GOTHAM THEATRE.

The New Gotham Theatre, at 125th Street and Third Avenue, built by Sullivan and Kraus, proprietors of the Dewey, was opened last evening with The Gay Masqueraders as the attraction. A description of the house will appear in next week's MIRROR.

OFF FOR EUROPE.

The Adonis Trio, Stewart, Stevens and Scanlon, sailed for London, England, on Saturday last, to begin a tour covering a period of seven months in the principal music halls of England, Ireland and Scotland. Their dates were arranged through Cuale Brothers.

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MANAGERS, ATTENTION!

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Just finished extensive Western tour. OPEN TIME FOR NEXT SEASON

BROOKLYN VAUDEVILLE.

Marie Dressler, Walter C. Kelly and company headlined the Orpheum bill last week in a musical travesty, Sweet Kitty Swellaire. It was of a nature entirely different from what we are accustomed to look for in Miss Dressler's vaudeville work, and the audience was a little slow in realizing that she was gifted with capabilities other than singing. The act made a decidedly good impression, but it was evident that a great many had not seen Miss Crosman's Sweet Kitty, as some of the best points were passed by. Miss Dressler was capital and at times her brogue was fully as delightful as Miss Crosman's. Mr. Kelly as the English officer carried himself with credit throughout, and the "company" was as laughable as could be desired. Valerie Bergere in Jimmie's Experiment scored an emphatic success. The playette is by Ray Fairchild, and is a treat in itself. Miss Bergere's delightful personality dominated throughout a rather complex role. Her portrayal of an impulsive girl, who, despite her many masculine traits and inclinations, could still be affectionate and womanly, was perfect and won the hearts of all. Harry Keane was very good indeed in her support, and the rest proved capable. Miss Bergere realizes the value of good support in her sketches, and her audiences appreciate it. Riccobono's horses made their usual impression and deserved the great reception always accorded them. The big laughing hit was made by Will H. Murphy and Blanche Nichols in The Bifurcated Girl. The act is a familiar one, but never grows stale, and is now almost a scream from start to finish. Mr. Murphy is a comedian of merit and his work is marked by a pleasing and unique style that is all his own. James F. Macdonald made his initial appearance here and offered some stories and songs that were decidedly pleasing. His work is quiet, but forceful, and appeals to every part of the house. By keeping up to date in his material, he should be in steady demand. Mayme Remington, assisted by her clever little "picks," were an applause hit and introduced some novel features in their work. Each "pick" is well drilled and a credit to her act. Miss Remington herself is attractive and always shows an earnest desire to please by presenting something new. The Village Choir in some delightful harmony won appreciation. Their voices blend well and their work has a refinement about it that is most welcome. The Six De Lacas in their wonderful act, and the Tanakas, in much that was original, pleased. This week Emmett Corrigan and company, Charles T. Aldrich, Cole and Johnson, Gallette's Monkeys, Wynne Winslow, Kitamura's Japs, and Baby Lund.

The Behman Show was the offering at Hyde and Behman's, and it packed the house at every performance. The Russell Brothers in their Romance of New Jersey still prove a laughing hit, although the act is familiar to every one. The Rossow Midgets, in their comedy boxing and acrobatic work, and Charlie Rossow in his cute specialty, continue to arouse enthusiasm. Genuinely good comedy was the keynote in the "sketch" offered by George Felix and Lydia Barry. Miss Barry has a most engaging personality and her singing is especially good. Felix shows rare ability in his peculiar line of comedy. His facial expressions and pantomimic work are a scream. Burton and Brooks offered a comedy skit, A Can of Humor, which proved most diverting. His clever duo have some exceedingly bright material gathered about what is just the thread of a plot which allows of enough consistency to give point to every line they use. Edgar Bixley made a most emphatic hit. His happy style, good voice and clever parodies won him tremendous applause, and the audience was loth to have him go. He should not style himself "a successor to Nat M. Wills," as it precludes his claiming a better salary and billing. He has enough talent and originality to win himself a title of his own. Carson and Willard were a laughing hit in some clever songs and nonsense. Sullivan and Pasquelena are fast making a name for themselves in East Side lingo and songs. Especially creditable is Miss Pasquelena's work in that direction. The Three Livingstons did some splendid acrobatic work. This week Rosario Guerrero, Paul Spadoni, Alice Shaw and Daughters, Mary Hampton and company, West and Van Siclen, George Reno's Comedians, Fiske and McDonough, Cook and Sonora, and the Yankee Comedy Four.

At Watson's Casey Corner The Arrival of Corbett was the burlesque, and proved a satisfactory offering. Lottie Gilson and Billy Hart repeated their former success in The Fly Flirt. That originality and up to dateness will win the greatest possible appreciation from an audience was fully evidenced last week in the offering of Al. Lawrence. He always has something new, and his mugging would give point to any story and coax a laugh from the most stolid. Mr. Lawrence is billed as "everybody's favorite," and proves his ability to hold down such a title by winning the plaudits of his audience from pit to gallery. Leslie and Curdy, Melrose Troupe and Prince Kokin filled out the olio. This week Provo and Elmo, McIntyre and Primrose, Kennedy and James, James Cullen, Barto and Lafferty, Belle Gordon, and a novel burlesque offering.

VAUDEVILLE JOTTINGS.

The Trocadero Quartette, who are now with Quinlan and Wall's Minstrels, have no open time until June 6.

Tom Moore, the well-known singer of coon songs, wishes THE MIRROR to convey his regards to all of his friends in America. He tried his act in London recently, with such happy results that in less than three weeks after his arrival he had been booked for forty-five weeks, at a larger salary than he had ever received on this side of the water.

Charmion, the trapeze artist, is the vaudeville headliner with the Dot Karroll Repertoire co.

Williams and Melburn played the American Theatre Sunday, Jan. 31, also Proctor's Fifty-eighth Street the same day. They were on the bill at Jacques' Theatre, Waterbury, Conn., last week, and are this week at Bridgeport, with New Haven and Hartford to follow.

Johnson and Wells have just finished a tour of thirty-seven weeks in all the leading vaudeville houses, and are resting at their home in Brooklyn this week. They have three months more already booked for next season.

The Black Patti Troubadours are enjoying the most successful season in the history of the co. The tour, which began in New York city last August, and which includes engagements at every important city in the United States and Cuba, has been an unprecedented success. In all the Southern cities it has been found necessary to play return engagements. The co. is now en route to Havana, Cuba, where it is to play at the Teatro Tacon.

Mardo, the juggler, has joined the John L. Sullivan Vaudeville co. for the balance of the season.

Billy McClain, author and star of The Smart Set, sent the manuscript of the third edition to Gus Hill and Hollis Cooley, and it has met with their approval. Mr. McClain will have two Smart Set cos. next season, and everything will be new but the title.

Will P. Gardner, general agent of One Night in June, has signed for his second season with Ringling Brothers' Circus.

Ford and Wilson will sail for Europe on April 25, to fill engagements in England, France, Germany and Russia, under the personal mangament of Henry Lee. They are booked up to April 11 with Mr. Lee's co., and have been forced to decline several flattering offers for next season.

Rose De Haven, formerly of the Carter De Haven Trio, has developed into a very clever song writer. She has contracted to write for the Shapiro-Remick Co. for the next year. Her first song, which has already been accepted, will be published in March.

Vesta Tilley will probably go out at the head of a big vaudeville co. in the near future.

John Ostrander, who is running the Sunday concerts at the West End Theatre, is encouraging the amateur talent of Harlem by an offer of a prize for the best turn done by a native of the upper section of the city.

All records were broken at Proctor's Albany Theatre last week, hundreds being turned away at every performance. Madame Adelaide Herrmann was the headliner, and her hypnotic illusion, The Sleeping Beauty, created much favorable comment. Madame Herrmann came very near losing some valuable rings during her Albany engagement. She wrapped them in some motto papers for safe keeping, and her assistant, mistaking them for the usual souvenirs, put them in a basket with a lot of candies similarly wrapped. The mistake was discovered in time to prevent some of the Albanians from carrying away mementos worth thousands of dollars.

Anna Wynne made her debut at Proctor's Fifth Avenue Theatre on Sunday last, in a clever vaudeville sketch by Mrs. Henry C. De Mille, entitled Maggie Brannigan's Experience with Romeo and Juliet, followed by impersonations of Maude Adams and G. P. Huntley, of the Three Little Maids co. Miss Wynne made several changes of costume during her act and was well received.

Willard Bohman, supported by Ravena Knowlton, in A Woman's Heart, a new sketch by Finley Fauley, under the management of Eugene A. Whyte, was seen at Proctor's Fifty-eighth Street Theatre on Sunday evening last. The act made a favorable impression.

Robert Athon and Thomas H. Clarke, of the Athon Wilson-Clarke co., were initiated into the B. P. O. Elks, No. 287, of Walla Walla, Wash., Jan. 28. Owing to the inability of Athon and Clarke to be present in Walla Walla at the time required, the initiation took place in Butte, where they had just closed a two weeks' engagement at the Grand Opera House, presenting What Happened to Brown and The Furniture Man, written especially for the trio by Ella Wilson. On account of the success of these artists in vaudeville, Manager Dick Sutton has re-engaged them for ten weeks, to produce a new playlet each week. They open Feb. 28 in Miss Wilson's latest product, A Midnight Invader.

John G. and Alice McDowell met with success in their new singing and dancing specialty at the Krug Theatre, Omaha, Neb., week of Jan. 24, with Warner and Altman's A Montana Outlaw co.

Maude Caswell will open in England for the first time at the Royal Music Hall, London, for two weeks, commencing Feb. 15. She has been meeting with great success in France with her new single act, and headed the bill everywhere. She is doing ten minutes of hard work, including dancing, contortions, acro-

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. . . . . and the assurance that "Jess" Dandy as Hans Wagner is as good, if not better, than his predecessor in the part made the "Prince" as good as new. His inevitable "T'Bin cinnati" came as unexpected and funny as it ever did in the days of yore. Indeed, further along in the second act numerous lips could be heard pursed in the audience preparing to pronounce the magic word with him. He has the faculty of making even the members of the company indulge in a laugh occasionally, which, in itself, is a feather in the cap of originality.—*Davenport Daily Republican, Feb. 2, 1904.*

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battle and trick table work, and lofty barrel jumping with somersaults.

Furlong, Caprice and Lenox put on a new musical and dramatic sketch, entitled Mother's Angel, at the Metropolis Theatre on Sunday night. The players and the play scored successes.

Mrs. J. F. Casey (Maggie Le Clair), of the well-known team, Casey and Le Clair, fell and fractured her ankle on Feb. 1. She is convalescing at Lebanon Hospital, corner of Westchester and Cauldwell avenues, Bronx, and would be pleased to meet all friends who have time to call. She was to have appeared at the Metropolis Theatre the past week with The Funny Mr. Dooley co.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Keith's, N. Y., 8-13, Keith's, Phila., 15-20.
Adams, James R.—Keith's Bijou, Phila., 8-13.
Addison and Livingston—Commodore, Cincinnati, 8-13.
Aerial Smiths—Keith's, Boston, 8-13.
Aga—Victoria, N. Y., 1—indefinite.
Aherns, The—People's, Seattle, 8-13.
ALDRICH, CHAS. T.—Orph., Brooklyn, 8-13, Circle, N. Y., 15-20.
Ali and Peiser—O. H., Sharon, Pa., 8-13, O. H., Erie, Pa., 15-20.
Allen, Searl and Violet—Pastor's, N. Y., 8-13, Orph., Utica, 15-20.
Almont and Dumont—Shea's, Toronto, 8-13.
American Trumpeters, Four—Casto, Lowell, 8-13, Sheedy's, New Bedford, 15-20.
Amos, Wilbur—Keith's, Providence, 8-13.
Anderson—Casto, Lowell, 8-13.
Antrim and Peters—Pastor's, N. Y., 8-13.
Armstrong and Holly—Orph., Utica, 8-13.
Ascott and Eddie—Keith's, Phila., 8-13, Empire, Hoboken, 15-20.
Ashton, Margaret—Manchester, Eng., 15-20.
Aug, Edna—Chase's, Washington, 8-13.
Auers, The—Proctor's 5th Ave., N. Y., 8-13.
Avolos, The—Mechanics', Salem, 15-20.
Avon Comedy Four—Avenue, Pittsburgh, 8-13.
Bailey and Fletcher—H. and S., N. Y., 8-13.
Baker and Lynn—Trent, Trenton, 8-13.
Ballerini's Dogs—Keith's, Providence, 8-13.
Ballerini, Clara—Keith's, Providence, 8-13.
Barlows, The—Howard, Boston, 8-13.
Barr and Evans—Brooklyn, 8-13, Howard, Boston, 15-20.
Barrows-Lancaster Co.—Orph., Omaha, 7-13.
Barry, Mr. and Mrs. Jimmie—Poli's, New Haven, 8-13.
Barry and Connors—Arch St. Museum, Phila., 8-13.
Barto and Lafferty—Watson's, Brooklyn, 8-13.
Bayes, Nora—Victoria, N. Y., 8-13, Mechanics', Salem, 15-20.
Beanos—Music Hall, Schenectady, 8-13, Empire Lorain, O., 15-20.
Bedini and Arthur—Avenue, Detroit, 8-13.
Behman Show—Gayety, Brooklyn, 8-13, H. and S., N. Y., 15-20.
Bell, Senator Frank—Keith's, Phila., 8-13.
Bellman and Moore—Chase's, Cleveland, 8-13, Cook's, Rochester, 15-20.
Bergere, Valerie—Keith's, Providence, 8-13, Chase's, Washington, 15-22.
Binns, Binns, and Binns—Proctor's, Albany, 8-13, Proctor's, Newark, 15-20.
Blind Tom—Empire, Cleveland, 8-13.
Boises, Four—Temple, Detroit, 8-13.
Bond, Frederick, and Co.—Cook's, Rochester, 8-13.
Bonner, Grace—Howard, Boston, 8-13.
Lonitace and Waltzinger—Circle, N. Y., 8-13, Orph., Brooklyn, 15-20.
Booth, Laura Ida—Odeon, Baltimore, 8-13.
Brandow and Riley—Avenue, Pittsburgh, 8-13.
Brooks Bros.—Avenue, Detroit, 8-13.
Brown and Nevaro—Cook's, Rochester, 8-13.
Brown, Harry—Trent, Trenton, 8-13.
Bryant and Saville—Grand, Indianapolis, 8-13, Columbia, Cincinnati, 14-20.
Buckner, Arthur—Nelson, Springfield, 8-13.
Burkes, Juggling—Avenue, Pittsburgh, 8-13.
Burke and La Rue and Inkey Boys—Sheedy's, New Bedford, 8-13.
Burnett and Wyenson—Casto, Fall River, 8-13.
Burton and Brooks—Gaiety, Brooklyn, 8-13.
Bush and Gordon—Howard, Boston, 8-13.
Caldwell, Anna—Orph., New Orleans, 8-13.
Caldwell, Fred—Howard, Boston, 8-13.
Capitaine, Alcide—Proctor's, Albany, 8-13, Proctor's, Newark, 15-20.
Carleton and Terre—Sheedy's, New Bedford, 8-13.
Carlin and Otto—Orph., Omaha, 7-13, Orph., New Orleans, 15-20.
Carlisle, Al.—Duquesne, Pittsburgh, 8-13.
Carlisle's Ponies—Duquesne, Pittsburgh, 8-13.
Carmen Sisters—Avenue, Pittsburgh, 8-13, Shea's, Buffalo, 15-20.
Carmen Troupe—Keith's, N. Y., 8-13.
Carr and Carley—O. H., Elma, Ia., 1-13.
Carter and Giron—Granby, Norfolk, Va., 8-13.
Carter, Mr. and Mrs. Carl—Park, Worcester, 8-13.
Carson and Willard—Gayety, Brooklyn, 8-13, H. and S., N. Y., 15-20.
Carter and Bluford—Colonial, Cleveland, 8-13.
Casad and De Verne—New Crystal, St. Joseph, Mo., 1-13.
Case, Charley—Chase's, Washington, 8-13.
Castellat and Hall—Howard, Boston, 8-13.
Cherry and Bates—Proctor's, Newark, 8-13, Howard, Boston, 15-20.
Clark, John F.—Pastor's, N. Y., 8-13.
Clarke and Temple—Duquesne, Pittsburgh, 8-13, Poli's, New Haven, 15-20.
Clarke, Wilfred, and Co.—Avenue, Detroit, 8-13.
Clayton, Jenkins and Jasper—Empire, Newport, 8-13, Empire, Nottingham, 15-20.
Clayton, Kennedy and Rooney—Poli's, New Haven, 8-13.
Clayton, White and Stuart—H. and S., N. Y., 8-13, H. and B., Brooklyn, 15-20.
Clifford, Billy Single—Market Square, Urbana, O., 8-13, Lyric, St. Joseph, Mo., 15-20.
Clifford and Harvey—Portland, Portland, Me., 8-13.
Colby and Way—Garrick, Wilmington, 8-13, Mechanics', Salem, 15-20.
Colby Family—Houston, Tex., Dec. 21-Feb. 21.
COLE AND JOHNSON—Orph., Brooklyn, 8-13.
Coleman, Al.—Proctor's, Newark, 8-13.
Coleman's Cats and Dogs—Empire, Hoboken, 8-13.
Columbian Trio—Empire, Belfast, Ireland, 8-13, Empire, Bradford, Eng., 15-20.
Conway and Leland—Edinburgh, 8-13, Glasgow, Scotland, 15-20.
Cooper and Bailey—Proctor's 23d St., N. Y., 8-13, Proctor's, Newark, 15-20.
Cooper and Harrison—Lyceum, Boston, 8-13.
Corbley and Burke—Empire, Hoboken, 8-13.
Corrigan, Emmett—Orph., Brooklyn, 8-13.
Coutboul, Jessie—Columbia, St. Louis, 8-13.
Crane Brothers, Three—Victoria, N. Y., 8-13.
Crane, Mr. and Mrs. Gardner—Keith's, Providence, 8-13, Keith's Bijou, Phila., 15-20.
CRESSY, WILL, AND DAYNE, BLANCHE—Proctor's, Newark, 1-6, Proctor's, Albany, 15-20.
Cunningham and Lord—Keith's, N. Y., 8-13.
Cushman, Holcombe and Curtis—Keith's, N. Y., 8-13, Empire, Bradford, Eng., 15-20.
Dagwell, Aurie—Orph., Utica, 8-13.
Daly, Dan—Avenue, Pittsburgh, 8-13.
Dancing Violinist, The—H. and B., Brooklyn, 8-13.
Dauphins, The Two—Orph., San Francisco, Jan. 4-20.
Davis and Wilson—Star, Hamilton, Ont., 8-13.
DAY, GEORGE W.—Orph., Denver, 8-13, Park, Youngstown, 15-20.
Deaves, Mr. and Mrs.—Empire, Hoboken, 8-13.
Delmore and Wilson—Bradford, Eng., 8-13, Leeds, Eng., 15-20.
Delmore, The Misses—Keith's, Providence, 8-13, Keith's, Boston, 15-20.
Demonio and Belle—Pastor's, N. Y., 8-13, Englewood, N. J., 16—indefinite.
Derenda and Green—Youmenthal, Baltimore, 10-13, Lyceum, Washington, 15-20.
Desmond—Keith's, Providence, 8-13.
Deveau, Hubert—Keith's, Boston, 15-20.
Dickson, Charles, and Co.—Keith's, N. Y., 8-13, Keith's, Boston, 15-20.
Dixon, Burt and Leon—Howard, Boston, 8-13.
DOHERTY SISTERS—Empire, Newcastle, 8-13, Stratford, London, 15-20.
Donovan, James—Duquesne, Pittsburgh, 8-13.
Doyle, Edward—London, Eng.—indefinite.
Drane, Sam—Casto, Fall River, 8-13, Casto, Lawrence, 15-20.
Dressler, Louise—Avenue, Pittsburgh, 8-13.
Dressler, Marie, and Walter C. Kelly and Co.—Orph., Brooklyn, 1-13.
Dumonds, Three—Victoria, N. Y., 8-13.
Dupon, Mary, and Co.—Salem, 8-13.
Dupree—Watson's, Brooklyn, 8-13, Trent, Trenton, 15-20.
Duyea, May, and Co.—Nelson, Springfield, 8-13.
ECKHOFF AND GORDON—Orph., N. O., 8-13.
Edwards and Kennell—Odeon, Baltimore, 8-13.
Edwards, Sam, and Co.—Jacques, Waterbury, 8-13.
Eldora—Atlantic, N. Y., 8-13, Howard, Boston, 15-20.
Eldred, Gordon—Keith's, Boston, 8-13.
Eldridge, Press—Keith's, Boston, 8-13, Keith's, Phila., 15-20.
El Sulto, Signora—Columbia, St. Louis, 8-13.
Emmie's, Mme., Pets—Poli's, New Haven, 8-13.
Empire City Quartette—Springfield 8-10, Hartford 11-13.
Esmond, John J.—Keith's, Providence, 8-13.
Esmonde, Mr. and Mrs.—Shea's, Buffalo, 8-13.
Eulalie—Star, Phila., 8-13.
Evans Trio—Arcade, Toledo, Jan. 31-13.
Everett Sisters—Standard, Fort Worth, Tex., 1-13.
Fadette's Orchestra—Empire, Hoboken, 8-13.
Falke and Semon—Poli's, New Haven, 8-13, Poli's, Hartford, 15-20.
Farley, James and Bonnie—Empire, Hoboken, 8-13, Pastor's, N. Y., 15-20.
Farnum and Nelson—Empire, Cleveland, 8-13.
Faust Trio—Duquesne, Pittsburgh, 8-13.
Ferguson and Beeson—Pastor's, N. Y., 8-13.
Fields and Hanson—Lyric, St. Joseph, Mo., 8-13.
Fields and Ward—Keith's, Providence, 8-13.
Fields, "Happy" Fanny—Empire, Swansea, 8-13, Empire, Newport, 15-20.
FIELDS, W. C.—Tivoli, Cape Town, Jan. 26-March 10.
Filson and Erroll—Orph., New Orleans, 1-20.
Fisher and Carroll—Proctor's 5th Ave., 8-13.
FISHER, MR. AND MRS. PERKINS—Proctor's, Albany, 8-13, Trent, Trenton, 15-20.
Flake and McDonough—Empire, Hoboken, 8-13, Trent, Trenton, 15-20.
Fitzgerald—Sheedy's, New Bedford, 8-13.
Fitzgibbon-McCoy Trio—Keith's, Phila., 8-13, Keith's, N. Y., 15-20.
FLETCHER, CHARLES LEONARD—London, England, 8-Sept. 3.
Fleury Trio—Victoria, N. Y., 8-12.
Flood Bros.—Keith's, N. Y., 8-13.
Flora, Mlle.—Avenue, Detroit, 8-13, Keith's Bijou, Phila., 15-20.
Flynn, Joe—Temple, Detroit, 8-13.
Ford and Gehrue—Keith's, Providence, 8-13.
Ford and Wilson—Shea's, Buffalo, 8-13, Shea's, Toronto, 15-20.
Foy, Eddie—Temple, Detroit, 8-13.
Fox, Madgie—Sheedy's, New Bedford, 8-13.
Franklin, Irene—Proctor's, Albany, 8-13, Proctor's, Newark, 15-20.
Frazer and Mac—Empire, Leeds, Eng., 8-13.
French, Brothers—Victoria, N. Y., 8-13.
Frey and Fields—Casto, Lawrence, 8-13, Casto, Lowell, 15-20.
Gallett's Monkeys—Orph., Brooklyn, 8-13.
Gardner and Vincent—Keith's, N. Y., 8-13.
Garrison, Jules and Ella—Howard, Boston, 8-13.
Garvie and Thompson—Temple, Detroit, 8-13.
Gausch Sisters—Mechanics, Salem, 8-13, H. and B., Brooklyn, 15-20.
Genaro and Theol—Empire, Newcastle, Eng., 8-13.
Gerard, Mlle. Helene—Chase's, Washington, 8-13.
Gilbert, John D.—Colonial, Cleveland, 8-13.
Gillett's Dogs—Victoria, N. Y., 8-13.
GILLIHAN AND MURRAY—Columbia, St. Louis, 8-13.
Gilson and Hart—Orph., N. Y., 8-13, Howard, Boston, 15-20.
Girard and Gardner—Orph., Denver, 8-13.
Girl With the Auburn Hair—Keith's, N. Y., 1-13.
Glenroy, Jas. R.—Victoria, N. Y., 8-13.
Glenroy and Russell—Arch St., Phila., 8-13.
Godfrey, Hal, and Co.—Orph., Utica, 8-13, Empire, Hoboken, 15-20.
Goldsmith and Hoppe—Garrick, Delaware, 8-13.
Goolmans, The Musical—Duquesne, Pittsburgh, 8-13.
Gordon and Hayes—Grauman's, Stockton, 1-13.
Gottlob, Fred and Amy—Dockstader's, Wilmington, 8-13.
Grant, Sydney—Avenue, Detroit, 8-13, Colonial, Cleveland, 22-27.
Gray's Marionettes—Boston, Lowell, 8-13.
Greene and Werner—Orph., New Orleans, 8-13.
Green, George E.—Proctor's 5th Ave., 8-13.
Gregory and Lind—Pastor's, N. Y., 8-13.
Gregsons—Keith's, Boston, 8-13.
Guerrero, Rosario—Avenue, Pittsburgh, 15-20.
Hacker and Lester—Temple, Detroit, 8-13.
Hamilton-Simon Trio—Arch St., Phila., 8-13.
Harmony Four, The—Palace, Hull, 8-13, Empire, Newcastle-on-Tyne, 15-20.
Haskell, Loney—Lyric, St. Joseph, Mo., 7-13, Orph., Kansas City, 14-20.
Hawkins, Lew—Duquesne, Pittsburgh, 8-13.
Hayes and Healey—Chase's, Washington, 8-13.
Heclow, Chas. and the Misses, and Wheeler—Crystal, Denver, 8-13, Crystal, Colorado Springs, 15-20.
HELENA, EDITH—Empire, London, Eng., 18-Feb. 20.
Henry, Louise—Keith's, N. Y., 8-13.
Herrmann, Adelaide—Poli's, Hartford, 8-13, Poli's, New Haven, 15-20.
Higgins and Phelps—Pastor's, N. Y., 8-13.
Hill, Hamilton—Palace, Sunderland, 8-13, Empire, Portsmouth, 8-13.
Hines and Remington—Avenue, Pittsburgh, 8-13.
Hodge, Hall, and Co.—Keith's, Boston, 8-13.
Hobbs, Two—Sheedy's, Fall River, 8-13.
Hodgkins and Leith—Keith's, Providence, 8-13.
Hoey and Lee—Proctor's 5th Ave., N. Y., 8-13.
Holden and Florence—Orph. Los Angeles, 7-20.
Holdsworths, The—Keith's, N. Y., 8-13.
Holmes and Waldron—Grand, Butte, Mont., 1-13.
Howard and Linden—Keith's, Boston, 8-13.
Howard's, Harry, Ponies—H. and S., N. Y., 8-13.
Howley and Leslie—Pastor's, N. Y., 8-13.
Hughes and Hazelton—Gayety, Troy, 8-13, Miner's Bowery, N. Y., 15-20.
Hughes, Mr. and Mrs. Gene—London Music Halls Jan. 18-20.
Humbert—Orph., Omaha, 7-13.
Rume, Ross and Lewis—Keith's, Pawtucket, 8-13, Empire, Hoboken, 15-20.
Hunn, Mr. and Mrs. Ben—Columbia, St. Louis, 8-13.
Huntings, Four—Colonial, Cleveland, 8-13.
Hyde's Comedians—Park, Youngstown, 8-13, Avenue, Detroit, 15-20.
Janis, Elsie—Temple, Detroit, 8-13.
Jeannette, Rose—Lyceum, Boston, 8-13.
Jennettes, The—Sheedy's, New Bedford, 8-13.
Johnson, Davenport and Lorella—Portland, Me., 8-13.
Jordan and Crouch—Mechanics, Salem, 8-13.
Karl and Kink—Crystal, Denver, 8-13.
Kaufman Troupe—Cook's, Rochester, 8-13.
Keatons, Three—Keith's Bijou, Phila., 8-13, Portland, Portland, 15-20.
Keenan, Frank, and Co.—Jacques, Waterbury, 8-13.
Keene, Mattie, and Co.—Portland, Portland, Me., 8-13.
Kelly and Reno—Proctor's, Newark, 8-13.
Kelly and Kent—Poli's, Bridgeport, 8-13, H. and B., Brooklyn, 15-20.
Kelly, Claude—Cinecograph, Los Angeles, 1-13.
Kenna, Charles—New York, N. Y., 8-13, H. and B., Brooklyn, 15-20.
Kennedy and Rooney—Poli's, New Haven, 8-13.
Keno, Welch and Primrose—Nelson, Springfield, 8-13.
Keough and Ballard—Avenue, Pittsburgh, 8-13.
Kitamura Troupe—Orph., Brooklyn, 8-13.
Klein, Ott Bros. and Nickerson—Avenue, Detroit, 8-13.
Klein and Clifton—Chase's, Washington, 8-13.
La Fleur—Orph., Brooklyn, 8-13.
La Tour, Irene and Zaza—Proctor's, Albany, 8-13, Proctor's, Newark, 15-20.
La Troupe, Carmen—Keith's, N. Y., 8-13.
La Veen and Cross—Portland, Me., 8-13.
Lamb, Bessie—Proctor's 5th Ave., 8-13.
Lamonts, The — Dockstader's, Wilmington, 8-13, Keith's, Providence, 15-20.
Lane, Chris—Star, Phila., 8-13.
Lavender and Tomson—Cook's, Rochester, 8-13.
Lawrence, Al.—Bijou, Phila., 8-13.
Le Clair, Harry—Portland, Me., 8-13.
Le Clair, John—Duquesne, Pittsburgh, 8-13.
Le Roy and Clayton—Keith's, N. Y., 8-13.
Lee, Henry, and Players—Shea's, Buffalo, 8-13.
Leonard, James and Sadie—Pastor's, N. Y., 8-13.
Leonard and Drake—Howard, Boston, 8-13.
Lester, Harry—Keith's, Providence, 8-13.
Linton and Lawrence Sisters—Poli's, Hartford, 8-13, Poli's, Bridgeport, 15-20.
Littlefield, Marion—Keith's, N. Y., 15-20.
Litchfield, Mr. and Mrs. Nell—Orph., New Orleans, 15-21.
Lloyd, Herbert—Keith's, N. Y., 8-13, Keith's, Providence, 15-20.
Lowe, Hughes Duo—Orph., Omaha, 7-13.
Lukens, Four—Trent, Trenton, 8-13.
Lund, Baby—Orph., Brooklyn, 8-13.
Lutz, Bros.—Orph., Omaha, 7-13.
Lynns, The—Proctor's 23d St., 8-13.
Mac and Mac—O. H., St. Albans, 8-13, O. H., Fitchburg, 15-20.
Macdonald, James F.—Circle, N. Y., 8-13.
Maginleys, The— Keith's, N. Y., 8-13.
Marcel's Art Studies—G. O. H., Indianapolis, 8-13, Columbia, Cincinnati, 14-20.
Marco Twins—Lynn, 8-13, Duquesne, Pittsburgh, 15-20.
Marion and Pearl—Pastor's, N. Y., 8-13.
Marlowe, Tutein Plunkett—Empire, Cleveland, 8-13.
Marshall—Mystic, Dover, N. H., 8-13, Mystic, Lewiston, Me., 15-20.
Marshall and Robb—Avenue, Pittsburgh, 8-13.
Martin and Maxmillian—Trent, Trenton, 8-13, Keith's, Phila., 22-27.
Marlo and Dunham Trio—Lyceum, Boston, 8-13.
Mason-Keefer Co.—Columbia, St. Louis, 15-20.
Matthews and Harris—Colonial Cleveland, 8-13.
May and Miles—Sheedy's, New Bedford, 15-20.
MURPHY, MR. AND MRS. MARK—G. O. H., Indianapolis, 8-13.
McAvoy, Dick and Alice—Casto, Lawrence, 8-13, Casto, Lowell, 15-20.
McKinley, Mabel—H. and S., N. Y., 8-13.
Maritz, Teresa—Odeon, Baltimore, 8-13.
Midgeley and Carlisle—Keith's, Boston, 8-13.
Mitchell and Marron—Howard, Boston, 8-13.
Mitchell, Orm—Portland, Portland, Me., 8-13.
Mitchells, The Three—Nelson, Springfield, 8-13, Empire, Hoboken, 15-20.
Monroe, Mack and Lawrence—Orph., Los Angeles, 15-22.
Moore and Littlefield—Orph., Kansas City, 7-13, Orph., Omaha, 14-20.
Morris and Bowen—Orph., Denver, 8-13.
Morris and Morris—Putnam, Richmond, 1-13.
Morris and Parker—Bijou, Hamilton, 1-13.
Morrisey and Rich—Howard, Boston, 8-13.
MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
Mortons, Four—Duquesne, Pittsburgh, 8-13.
Mudge, Eva—Hammerstein's, N. Y., 15-20.
Murphy and Francis—Keith's, Boston, 8-13.
MUSICAL JOHNSTONS—Royal, Troy, N. Y., 8-10, Gaiety, Albany, 11-13, Miner's Bowery, 15-20.
Musical Simpsons—Dewey, N. Y., 8-13, Bon Ton, Jersey City, 15-20.
Musical Thor—Cook's, Rochester, 8-13.
Nation, Carrie—Poli's, New Haven, 8-13.
Nawn, Tom, and Co.—Poli's, Bridgeport, 8-13, Poli's, Waterbury, 15-20.
Nelta, Ruth—Proctor's 5th Ave., N. Y., 8-13, Proctor's 23d St., 15-20.
Nevaros, Three—Duquesne, Pittsburgh, 8-13.
Newell and Niblo—Avenue, Pittsburgh, 8-13.
Nibbe, Bordeoux and Nibbe—Odeon, Baltimore, 1-13.
Nightons, Four—Avenue, Pittsburgh, 8-13.
Nirvana—Orph., Omaha, 7-13.
Norworth, Jack—Avenue, Pittsburgh, 8-13.
Norton, Talkative, Miss—Watson's, Brooklyn, 8-13, Proctor's 125th St., N. Y., 15-20.
Nowlin, Dave—Casto, Lawrence, 8-13, Casto, Lowell, 15-20.
Nugent, J. C., and Co.—O. H., Indianapolis, 8-13.
O'Brien and West—Howard, Boston, 8-13.
Oakland, Marie—Nelson, Springfield, 8-13.
Olvio and Fawn—Novelty, Stockton, Cal., 7-13.
Orpheus Comedy Four—Circle, N. Y., 8-13.
Orner, Inga—Lyceum, Boston, 8-13.
Orville and Frank—Chase's, Washington, 8-13.
Owley and Randall—Portland, Me., 8-13.
Pantzer Trio—Empire, Hoboken, 8-13.
Parros Bros.—Colonial, Cleveland, 8-13.
Passparts, The—Cook's, Rochester, 8-13.
Pearl, Emily—Arch St. Museum, Phila., 8-13.
Pelot—Trent, Trenton, 8-13, Keith's, N. Y., 15-20.
Peters, Phil and Nettie—Shea's, Toronto, 8-13, Park, Youngstown, O., 15-20.
Pierce and Maizee—Sheedy's, New Bedford, 8-13, Keith's, N. Y., 15-20.
Polos, Three—Avenue, Detroit, 8-13.
Paulter, Edward—Cinecograph, Los Angeles, 1-13.
Powers, John T.—Arch St. Museum, Phila., 8-13.
Prelle's Dogs—Howard, Boston, 8-13.
Prentice Trio—Jefferson, Portland, 8-13, O. H., Lewiston, Me., 15-20.
Prevost and Prevost—Cook's, Rochester, 8-13.
Primrose and Foley Bros.—Nelson, Springfield, 8-13, Park, Worcester, 15-20.
Princess Chinquilla—Proctor's, Newark, 8-13.
Pucks, Two—Poli's, New Haven, 8-13.
Quartet Basque—Keith's, Providence, 8-13.
Rackett and Hazard—Palace, Croydon, 8-13.
Radford and Winchester—Leeds, Eng., 8-13, Empire Newcastle, 15-20.
Rae and Brosche—Columbia, St. Louis, 8-13.
Ramza and Arno—Sheedy's, New Bedford, 8-13.
Randolphs, The—Lyric, Lincoln, Neb., 8-13.
Rapoli—Circle, N. Y., 8-13.
Rayno's Bull Terriers—Trent, Trenton, 8-13.
Redding, Francesca—Columbia, St. Louis, 8-13.
Remington, Mayme, and Her Bungle Boo-loo Babies—Circle, N. Y., 8-13, Empire, Hoboken, 15-20.
Reynard, Ed F.—Orpheum, Kansas City, 8-13, Orph., Omaha, 15-20.
Reynolds and Watson—Lyceum, Boston, 8-13.
Riccobono's Horses—Proctor's, Newark, 8-13.
Rice and Elmer—Orph., San Francisco, 1-13.
Ricton, Juggling—Proctor's 5th Ave., N. Y., 8-13.
Rio Bros.—Pastor's, N. Y., 8-13.
Roattino and Stevens—Columbia, Cincinnati, 8-13.
Roberts, Four—Couer d'Alene, Spokane, 8-13.
Roberts, Hayes and Roberts—Pastor's, N. Y., 8-13.
Robisch and Childress—Couer d'Alene, Spokane, Wash., 25-Feb. 13, Edison, N. Yakima, Wash., 15-20.
Robyns, Mr. and Mrs.—Trent, Trenton, 8-13.
Rooney and Francis—Keith's, Boston, 8-13.
Rosaire—Casto, Lowell, 8-13.
Rose, Jullan—Empire, Hoboken, 8-13.
Rose, The German—Avenue, Pittsburgh, 8-13.
Russell, Leah—Columbia, St. Louis, 8-13.
RYAN, THOMAS J., AND RICHFIELD, MARY—Poli's, New Haven, 8-13, Poli's, Hartford, 15-20.
Schenk Bros.—H. and S., N. Y., 8-13.
Scott and Wilson—Lyceum, Boston, 8-13.
Scott, Carrie M.—Alhambra, Savannah, Ga., 1-13.
Semon Children—Temple, Detroit, 8-13.
Seymour and Dupree—Palace, Leicester, Eng., 8-13.
Shaw, Mr. and Mrs. Larry—Howard, Boston, 8-13.
Sheehan, Eddie J.—Capital, Rochester, 8-21.
SHERMAN, DAN, AND MABLE DE FOREST—Shea's, Buffalo, 8-13, Shea's, Toronto, 15-20.
Siddon Bros.—Howard, Boston, 8-13.
Silvano—Keith's, Boston, 8-13.
Sisters Howard—N. Y., Jan. 18—indefinite.
Sisters Meredith—H. and S., N. Y., 8-13.
Smedley Sketch Club—Hopkins, Memphis, 8-13.
Smith and Fuller—H. and S., N. Y., 8-13.
Smith and Powell—Keith's, Providence, 8-13, Keith's, Boston, 15-20.
Smith and White—Howard, Boston, 8-13.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., San Francisco, 1-20.
Spissel Bros.—Casto, Lawrence, 8-13.
Stein-Evetto Family—Orph., Los Angeles, 1-14.
Stelling and Revelle—Victoria, N. Y., 8-13.
Stephens, Hal—Colonial, Cleveland, 8-13.
St. Ives, Flora—Empire, Butler, Pa., 1-13.
Stuber, Fred S.—Empire, Cleveland, 8-13.
Swan and Bambard—Victoria, N. Y., 8-13, Proctor's, Albany, 15-20.
Sweet, Chas. R.—Shea's, Buffalo, 8-13.
Swickard, Mr. and Mrs.—Tivoli, London, 25-Feb. 13, Palace, Plymouth, 15-20.
Taffray's Dogs—Columbia, St. Louis, 8-13.
Talbot and Roberts—Shea's, Buffalo, 8-13.
Tanakas, The—Circle, N. Y., 8-13.
Ten Brooke Co.—Sheedy's, New Bedford, 8-13.
Terry and Lambert—Holloway, Eng., 8-13, Newcross 15-20.
Thayer, Joe—Lynn, Lynn, Mass., 8-13, Cummings, Fitchburg, 15-20.
Thomson, Harry—Orph., San Francisco, 14-20.
Thorne, Mr. and Mrs. Harry—Duquesne, Pittsburgh, 8-13, Poli's, New Haven, 15-20.
Thurston, Howard—Orph., Los Angeles, 14-20.
Tierney, John T.—Columbia, St. Louis, 15-20.
Tilley, Vesta—Circle, N. Y., 1-13.
Tippell and Kliment—Chutes, San Francisco, 8-13.
Toozoonin Arabs—Keith's, Boston, 8-13.
Touhey, Pat—Columbia, St. Louis, 8-13.
Troubadours, Three—Proctor's 58th St., 8-13, Proctor's, Newark, 15-20.
Tucker, Billy—Oxford, Middlesboro, Eng., 8-13, Empire, Haddenfield, 15-20.
Tyce and Jermon—Avenue, Detroit, 8-13.
Valmore and Horton—Shea's, Buffalo, 8-13, Shea's, Toronto, 15-20.
Van, Gladys—Casto, Lawrence, 8-13, Casto, Lowell, 15-20.
Vance, Clarice—Cook's, Rochester, 8-13.
Village Choir Quartette—Orph., Utica, 8-13.
Vilona Sisters—Temple, Detroit, 8-13.
Violinist, Dancing—H. and B., Brooklyn, 8-13, Keith's, Providence, 15-20.
Waller and Magill—Casto, Lowell, 8-13.
Waltons, Lillian—Arch St. Museum, Phila., 1-13.
Ward and Curran—Proctor's, Newark, 8-13.
Warren and Blanchard—Pastor's, N. Y., 8-13.
Waterbury Bros. and Tenney—Keith's, Boston, 8-13.
Wartenberg Bros.—Chase's, Washington, 8-13.
Watson, Hutchings and Edwards—Temple, Detroit, 8-13, Shea's, Buffalo, 15-20.
Wayborn's Minstrel Misses—Temple, Detroit, 15-20.
Wayburn's Pony Ballet—Avenue, Pittsburgh, 8-13.
Welch, James and Celia—Gem, Lynn, 8-13, Bradenburgh, Phila., 15-20.
Wesson, Walter and Wesson—Columbia, St. Louis, 8-13.
West and Van Sicklen—H. and B., Brooklyn, 8-13.
White and Simmons—Orph., Denver, 15-20.
Whitman, Frank—H. and B., Brooklyn, 8-14, Keith's, Providence, 15-20.
Wilkinson, Josephine—Keith's, Boston, 8-13.
Williams and Tucker—Victoria, N. Y., 8-13.
Williams and Melburne—Poli's, New Haven, 8-13, Poli's, Bridgeport, 15-20.
Willis and Hussan—Columbia, St. Louis, 8-13.
Wilson and Davis—Nelson, Springfield, 8-13.
Winchesterman's Bears—Keith's, Boston, 8-13, Keith's, Providence, 15-20.
Winslow, Wynne—Orph., Brooklyn, 8-13.
Wood and Ray—Portland, Portland, Me., 8-13.
Wood, Geo. H.—Empire, Cleveland, 8-13.
Yackley and Bunnell—Star, Phila., 8-13.
Yeamans, Jennie—Empire, Cleveland, 8-13.
Yorke and Adams—Duquesne, Pittsburgh, 8-13.
Young America Quartette—Hippodrome, Glasgow, 8-15, Zerseth and West—Howard, Boston, 8-13.
Zink, Adolph—Proctor's, Newark, 8-13.

OBITUARY.

Carl Riedle, a composer and orchestra leader from Australia, killed himself at the Clarendon Hotel in Brooklyn on February 5, by drinking carbolic acid. He had become disheartened over his inability to secure work and his failure to get a production of a comic opera that he had written. His widow survives him.

Albert Francelli, the musical director, died in this city on Jan. 31. Mr. Francelli was for a number of years an instructor at Madame Thurber's National Conservatory of Music, and lately he was musical director with one of the Shipman Brothers companies. His daughter, Elvira Francelli, of Francelli and Lewis, survives him.

Ruth Royal, a member of the Alexander the Great company, who in private life was Mrs. Ella Johnston McFayden, died in San Diego, Cal., on Jan. 24, of heart disease. The remains were taken by her husband to Pasadena, Cal., for cremation.

Mrs. D. R. Thorp, the eldest daughter of Colonel William F. Cody, died at Cody, Wyo., on Jan. 31. As Arta Cody she was famed for her beauty and her daring as a horsewoman. The remains were taken to Rochester, N. Y., for burial.

Mrs. Jane Ackerman, mother of William C. Andrews, of The Cavalier company, died at Paterson, N. J., on Feb. 2. Mr. Andrews came on from Little Rock, Ark., to attend the funeral services, which occurred on Feb. 5.

John T. Hinds, once prominent as an impersonator of leading characters in the Irish drama, died at the Morris Heights Hotel in this city on Feb. 2, of pneumonia. Mr. Hinds was sixty years old and retired from the stage several years ago.

John Albin Linngstrom, a young Swedish violinist, killed himself at New Rochelle, N. Y., on Feb. 4. He was extremely sensitive and it is supposed that he took his life because his playing was not appreciated. He was twenty years of age.

Genevera Thompson, a member of the Tucker Stock company, died at Athens, O., on Feb. 1, of heart failure.

Mrs. Charity Livingston, mother of Pearl Livingston, of W. B. Watson's Stock company, in Brooklyn, died at her home in this city on Jan. 27.

MATTERS OF FACT.

Frederick Ellis [illegible] Duc de Brissac in Zaza and Van [illegible] no longer connected with the [illegible]

Gussie Nelson, [illegible] Nelson company, has been with [illegible] season. She says [illegible] name in vaudeville.

How Old Is Ann [illegible] White Plains, N. Y., on Wed[illegible] has been rehearsed for the [illegible] indications are that [illegible] as to her age and [illegible] the same time.

The Lyndora Theatre, Butler, Pa., recently opened, has been doing a nice business. Manager [illegible] has open time during the balance of the season.

Attractions playing through Iowa can fill a good show night by stopping at Corning, Ia., where they have a new and up to date playhouse, [illegible] C. Reese has time open in February, March and April.

Mr. and Mrs. James P. Lee and Little Madeline are still winning honors with Hoyt and Tennessey's Charity Nurse company. Little Madeline was invited to Mrs. Potter Palmer's reception last week, to entertain Mrs. Palmer's guests with some of her songs. The big hit of the evening was her singing of "Bedelia."

New York Day by Day has been secured by Manager Goetschius, Paterson Opera House, Paterson, N. J., for return dates in February. This company is now playing return dates at Philadelphia, Pa. Manager Winnett will add many new features to this attraction next season.

Winfield Hogsboom, Grand Opera House, Los Angeles, wires: "E. J. Carpenter's Little Outcast broke house record Sunday opening."

Marcus Superbas, of The Sign of the Cross, resigned last week, after being with the company since its organization. At the conclusion of the performance in Franklin, Pa., Mr. Flood, on behalf of the company, was presented with a solid gold cigarette case.

Sunday nights are good at Muskegon, Mich., and Manager Ray N. McGraft has a few open in February, March and April, as well as Washington's Birthday.

Knowledge of the whereabouts of Sam Pickett and Charles Pierson is wanted by E. P. Hudson, Des Moines, Ia.

Open time at the Park Theatre, Manchester, N. H., is offered to high-class attractions by Manager John H. Stiles.

The scenery and properties of Eben Holden are announced to be sold on attachment at Centralia, Ill., Feb. 15. The highest bidder will get the property. Intending purchasers should address Frank F. Noleman, Centralia, Ill.

The Metropolitan Fire Extinguisher Company, of 1135 Broadway, this city, are the makers of a device for extinguishing flames, without water damage, that has been supplied to many government and city buildings, and has the approval of the Government.

Manager R. W. Marks wants to buy two melodramas, with strong leading parts, for May A. Bell Marks. He also wants a general utility man and woman for the Marks Brothers' Company.

Leopold Lane has just resigned from Eugene Blair's company in Zaza. He played the leading heavy in Lovers' Lane with success last season, and is open to offers for the balance of the season.

The Owosso Opera House, at Owosso,

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Prices at the Chicago Opera House, when it opens next week, will be raised about 50 per cent., and the gallery gods' favorite tickets and place in vaudeville theatres will be abandoned. No more dime peeps from aloft downtown for a time. The St. Louis bill of this week probably will be the Chicago Opera House's opening bill, leaving the Haymarket's opening attractions in doubt, unless the theatre is not opened next week, but week after, as originally planned. Leah Russell, who is in the city, will be one of the special additional features of the Chicago Opera House opening bill.——Manager Russell, of Sans Souci Park, is busy booking novelties, concessions and performers for next Summer, and promises a marked increase in attractions all around. The park vaudeville theatre, being virtually an open pavilion, without any balcony, will not have to be altered to comply with the new city laws. The chief novelty for next season will be a revolving air ship tower, 150 feet high.——H. B. Mason and Marguerite Keeler, who were to have been on the Olympic bill last week with their successful sketch, Hooked by Crook, will be back next week on the Chicago Opera House bill. They will drop Hooked by Crook after playing the Kohl and Castle theatres and put on Mr. Mason's own sketch, The Second Adventures of Bill. They will take both to London, sailing May 31, to open on the Empire circuit.——On the bill this week in Clark Street Museum Theatre: The Lloms, Kitty Scott, Two Kourses, Rodell and Herbert Morris with illustrated songs, Mary Bayreuth.——Robert Fulton will probably open the Trocadero this week.——Manager L. M. Richardson will reopen the Coliseum Rink next Monday. O. L. COLBURN.

BOSTON, MASS.—Keith's makes the nearest approach to the funny bill of the good old times of the varieties that it has had in a long time. It is doubly headed by Sager Midgeley and Gertie Carlisle, and Pat Rooney and Emma Francis, and the other cards include Press Eldridge, Mons. Silvano, Wincherman's bears and monkeys, Hodge Hall and co., Toosoonin Arabs, the Gregsons, Murphy and Frances, Howard and Linder, Gordon Eldred, Waterbury Brothers and Tenney, the Aerial Smiths, Josephine Wilkinson, and the biograph.——The Gay Morning Glories Burlesquers are at the Lyceum this week, and the olio is contributed by the Marlo and Dunham Trio, Scott and Wilson, Reynolds and Waltsor, Cooper and Harrison, Rose Jeanette, Inga Orner, and the Scribnerscope.——Al. Reeves' Burlesque co. at the Palace this week presents Van der Koor, Andy Lewis, Katherine Dahl, and the Austins.——A long bill at the Howard Athenæum this week presents Jules and Ella Garrison, Prelle's talking dogs, Morrisey and Rich, Castellat and Hall, the Barlows, Mitchell and Marron, Bush and Gordon, Grace Bonner, Dixon, Burt and Leon, Leonard and Drake, Mr. and Mrs. Larry Shaw, O'Brien and West, Smith and White, Zereah and West, Siddon Brothers, Fred Caldwell, the kinetograph, and the burlesque contingent in High Water.——With the Hovarth Midgets at Austin and Stone's this week the attractions include Agnes Atherton, Mabel Herbert, Ramir, Harry Monroe, Grafton Coyne, Arnold and Gardner, Jupiter Trio, Larfan B. Gay (that's a great stage name for a comedian), the Waishes, Daly Brothers, John Phillips co., and Clifton and Hayes. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre 8-13 has a great card in Mary Norman, the society impersonator. Others are Charles Dickson and co., Barney Fagin and Henrietta Byron, Billy Gould, Senator Frank Bell, Ray Cox, Ascott and Eddie, the Mackwoods, Lovenberg Sisters, Newsboys' Quartette, Shannon and Brown, Reno and Smith, Pryor Brothers, the Lucados, and the biograph. Patronage remains the same, full capacity with refined, appreciative audiences.——Keith's Bijou presents Edmund Day and co., Three Keatons, Dillon Brothers, Charles M. Ernest, Sandor Trio, Lynch and Jewell, Laveen and Cross, Whalen and Lang, Leon and Adeline, James R. Adams, Ada Arnoldson, Batchelor Brothers, and the biograph. Business large.——The Trocadero has the Bowery Burlesquers, Bickel and Watson, Edward Lee Worthe, Bennett and Rich, Warsaw Brothers, La Belle Veola, Lizzie Freligh, Nettie Nelson, and Jeanette Le Beau are favorites. Good houses the rule throughout the season.——The Lyceum has the Rose Hill English Folly co. Business to capacity nightly. This house is in excellent condition, greatly improved at considerable outlay. Watson's American Beauties 15.——The Star Theatre has the Metropolitan Burlesquers 8-13, with a splendid olio. New York Girl Burlesquers 15. A new feature here is "amateur night," every Friday.——The Arch Street Museum is doing splendidly with Glenroy and Russell, Lillian Walton, Emily Pearl, Barry and Conners, Hamilton-Simon Trio, John T. Powers, Eclectic, and the cinecograph. S. FERNBERGER.

WASHINGTON, D. C.—At Chase's, where business continues at the top notch mark, the bill for week 8-13 presents Helen Gerard and her horses, Charley Case, Edna Aug, Orville and Frank, Klein and Clifton, Wartenberg Brothers, Hayes and Healy, and the vitagraph. For 15: Dan Daly, Valerie Bergere, and others.——At Kernan's Lyceum, Louis Robie's Knickerbocker Burlesquers week 8 present the Five Juggling Normans, the Amatos, Hawthorne and Burt, Reid and Gilbert, Knickerbocker Quartette, and Frank Finney. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Business continued very large. 1-6 and late comers were obliged to stand. Rousby's "A Parisian," an ingenious act, was novel and beautiful. Waterbury Brothers and Tenney in their bright musical act; Mary Desmond, a newcomer, in well rendered songs, and the Fitzgibbon-McCoy Trio in a comedy sketch were all given hearty applause. Other numbers were: Two Avolos, Charles Ernest, Winchesman's bears and monkeys, the MacWoods, Murphy and Francis, Gordon Eldrid, Reno and Smith, the Gregsons, Aerial Smiths, Haidabura Troupe, and the biograph. For 8-13: Valerie Bergere and co., Quartette Basque, Mr. and Mrs. Gardner Crane, John Ford and Mayme Gehrue, Clara Ballerini, Fields and Ward, Ballerini's dogs, Misses Delmore, Harry Lester, Hodgkins and Leith, Smith and Powell, Wilbur Amos, John J. Esmond, and the biograph.——Westminster (George H. Batcheller, mgr.): Al. Reeves co. began a week's engagement 1 to two capacity houses. The programme was one of the best of the season. Trocadero Burlesquers 8-13.——Item: M. J. Riley, who began at Keith's several years ago as an usher, and who has proved a faithful employee during his long term in various positions, has been appointed treasurer of the Keith houses in this city and Pawtucket, in place of George M. Hardy, resigned. HOWARD C. RIPLEY.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.: Louis Kilby, local mgr.): The bill week 1 was unusually good, consisting of Clayton Kennedy and Mattie Rooney, who received an ovation nightly, being residents of this city. Their lively and clever act was most enthusiastically received. The remainder of the programme was excellent, consisting of Madame Emmy's dogs, Lew Hawkins, Sam Edwards and co., Conroy and Pearl, Reed Birds, the electrograph, and the original "Kansas Cyclone," Carrie Nation, who related her experiences in her own peculiar way, having rapid fire answers for all inquiries made to her. Contrary to expectations, the gallery did not guy her to any extent, listening good naturedly, and on the finish applauding her generously and with calls of "You're all right, Carrie." Some idea of the continued big business this house is doing can be gleaned by the fact that Tuesday evening, at 8.15, it was necessary to close the box-office window, and the house police was called on to gently force out of the lobby the throng that insisted on buying tickets, even though there was not standing room left. A. DUMONT.

KANSAS CITY, MO.—The bill at the Orpheum Jan. 31-6 was headed by Nirvana and her trained horse, "Loki," whose novel turn of picture posing made a hit. Henri Humberty proved himself a juggler of much ability, while Morris and Bowen gave a thrilling horizontal bar performance. On account of illness, Greene and Werner were compelled to withdraw from the bill, and in their place Manager Lehman secured Ethel and Dolly Fay, two Kansas City children, who furnished a very clever song and dance turn. Others on the bill were Carlin and Otto, Eckhoff and Gordon, Christiana's monkeys, and the kinodrome. For 7-13: The Orpheum Road Show, which includes McIntyre and Heath, Merian's dogs, Elizabeth Murray, Ed F. Reynard, Melani Trio, Victor Moore and co., and Alburtus and Miller. D. KEEDY CAMPBELL.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): Fanny Rice was the headliner 1-6. Others: Gillihan and Murray, Adeline Roattina and Clara Stevens, Keit and Rusik, Three Fortunes, Frank P. Richards and Louise Montrose, Earle and Wilson. The admirable bioscope film, "The Great Train Robbery," is the best moving picture ever shown here. Good houses.——Empire (Charles Zimmerman, mgr.): Fred Irwin's Big Show 1-6. The Eight Champions were headliners. Willie Weston, Bennett and Devere, Lawrence and Edwards, De Faye Sisters, Gertie Miller, and Sarah Herbert also appeared. Excellent houses.——Unique (Ralph Thorbos, mgr.): Charles Daly, McCoy and Knight, Franklin and De Forrest, and moving pictures. Good bill and houses. GEORGE S. APPLEGATE.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Kentucky Belles 1-6 to good patronage, gave a fair bill. The burlesques are very poor, but the olio is bright and new, introducing Alcese and Hamilton, Gray and Graham, Halley and Meehan, the Reliance Quartette, and Gaston and Stone. Cherry Blossoms 8-13. Parisian Widows 15-20.——Items: The flyman at the Bon Ton, who has been in the hospital for four weeks as a result of being hit on the head by a counterweight of the curtain, returned to duty 2.——Gaston and Stone do a fine dancing act.——Appearing at the Bayonne Elks' ladies' night 3 were Frank Fogarty, Helen Trix, Lillian Bender, Bessie May Hall, and Beach and Bechler.——Bessie May Hall, the ragtime pianist, opens at Boston, Mass., 15. WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.: Howard Graham, res. mgr.): Handsome three-sheet bills announced the coming of Adelaide Herrmann 1-6, and large audiences were present at each performance. The bill includes Treloar, assisted by Edna Tempest; Canfield and Carleton, Burnett and Wyerson, De Veaux, Byron and Foster, and Cole and Warner. The Damnation of Faust and The Poachers are kalatechnoscope exhibits. Alcide Capitaine heads the co. 8-13.——Gaiety (Agnes Barry, mgr.): Al. Reeves' Beauty Show Jan. 28-30 did a good business. Van Der Koor is a dangerous rival of Herrmann or Kellar. The Tossing Austins are clever jugglers. Sam Devere, with Max Luttbers, light-weight wrestler, as a side attraction, drew big houses 1-3. Trocadero Burlesquers 4-6. CHARLES N. PHELPS.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week 8-13 another lengthy and excellent bill: Dan Daly, Ned Wayburn's Pony Ballet, Four Nightons, Keough and Ballard, Hoey and Lee, Avon Comedy Four, Jack Norworth, Newell and Niblo, Juggling Burkes, German Rose, Louise Dresser, Brandon and Wiley, and Marshall and Robb. Business opening large.——Duquesne (Harry Williams, mgr.): Week 8-13: Four Mortons, Lew Hawkins, James Donovan, Yorke and Adams, the Goolmans, Three Navaros, Ad. Carlisle, John Le Clair, Faust Trio, Mr. and Mrs. Harry Thorne and co.——Academy (Harry Williams, Jr., mgr.): Week 8-13: Phil Sheridan's City Sports. ALBERT S. L. HEWES.

CINCINNATI, O.—George C. Boniface, Jr., and Bertha Waltzinger easily carried off the honors of the week at the Columbia Jan. 31-6 in their clever little sketch, The Woman Who Hesitates is Won. Mathews and Ashley have an extremely funny sketch in Money Mad, and the Carmen Troupe display the most wonderful wire act seen here in many a day. Mr. and Mrs. Harry Thorne, Harry Clarke, and Mattie Temple scored again in their familiar sketch, An Uptown Flat. Others were Warren and Blanchard, Martinetti and Grossi, Esmerelda Sisters, and Flo Adler.——Miner's Bohemian Burlesquers were the attraction at the People's 31-6 and attracted good sized houses throughout the week. H. A. SUTTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): Two weeks, ending Jan. 31, to full houses: Stein-Eretto Family, Harry C. Stanley and Doris Wilson, Kelly and Violette, Irving Jones, Wallno and Marinette, Asra, White and Simmons, Howard Thurston, Johnny and Emma Ray, Cordua and Maud, Duffy, Sawtelle and Duffy, and Holden and Florence.——Chutes (Ed Levy, mgr.): Two weeks, ending 31, to big business: Barr and La Selle, Natalia Delgado, Mr. and Mrs. Walter Deaves' Manikins, the Girdellers, La Drew and La Zone, Mabel Lamson, Montague's Cockatoo Circus, Koplin, Fowler and Koplin, and Dealy and Shean. O. J. MITCHELL.

CLEVELAND, O.—Shea's Empire (C. J. Stevenson, mgr.): Blind Tom will head the following bill 8-13: Coleman's cats and dogs, Jennie Yeamans, Newsboys' Quintette, George H. Wood, Farnum and Nelson, Marlowe, Tutien and Plunkett, and Fred Stuber.——Colonial (S. U. Collins, mgr.): John D. Gilbert is the headliner for the return to vaudeville, and the rest of the bill are Hal Stephens, Four Huntings, Mathews and Harris, Coakley and McBride, Carmen Sisters, Parros Brothers, and Carter and Bluford.——Star (Drew and Campbell, mgrs.): Bob Manchester's Crackerjacks 8-13. WILLIAM CRASTON.

NEWARK, N. J.—Proctor's: Excellent bill entertained big houses 1-6: John C. Rice and Sally Cohen, T. Nelson Downs, Dillon Brothers, Three Rio Brothers, Nora Bayes, Julius Tannen, Al. Rano's terriers, Eddie Mack, and the kalatechnoscope.——Good houses continue at Waldmann's 1-6. The American Burlesquers entertained, with two burlesques and an olio made up of the Musical Bells, Wheeler and Washburne, Dancing Mitchells, Sisters Batcheler, and McFarland and Murray. Thoroughbred Burlesquers 8-13. FREDERIC S. MARSH.

BUFFALO, N. Y.—Shea's offered week 1 George Wilson, Ned Wayburn's Minstrel Misses, Wright Huntington and co., Raymond and Caverly, Almont and Dumont, Fred Gillett Trio, Phil and Nettie Peters, Parker's dogs. Next week, Henry Lee and Players.——Weber's Dainty Duchess co. played week 1 at the Lafayette. Zimmer, the comedy juggler, performed some bewildering stunts and made a decided hit. Others are Frye, Allen and Evans, Idylla Vyner, Hayes and Sults, Jordon and Harvey, The Brigadiers 8. P. T. O'CONNOR.

OMAHA, NEB.—The usual large Sunday audience greeted the change of programme at the Creighton-Orpheum Jan. 31. Esmeralda made a great hit on the xylophone. Girard and Gardner were a trifle disappointing in Dooley and the Diamond. George W. Day has an unusually good monologue. Others were Ozav and Delmo, Anna Caldwell, and the Four Nightons. Bill week 7 is Nirvana, Barrows, Lancaster co., Carlin and Otto, Henry Humbertl, Lutz Brothers, Lowe-Hughes Duo. J. R. RINGWALT.

ST. LOUIS, MO.—The feature of the Columbia bill for week of 1-7 was Her Last Rehearsal. This is one of the best and most original acts ever presented here and was the offering of Lewis McCord and co. Week 8-15: Francesca Redding and co., Tafary's dogs, Jessie Couthoud, Wesson, Walters and Wesson, Rae and Brosche, Leah Russell, Willis and Hasson, Gillihan and Murray, Pat Touhey, Mr. and Mrs. Ben Hunn, Signora El Salto, and the kinodrome. J. A. NORTON.

BALTIMORE, MD.—The attraction at the Monumental this week in Clark's Royal Runaway Girls. Co. includes Kelly and Davis, the La Valls, Deranda and Breen, Reynolds and Guhl, Rosalie, and the Sisters Burz. The Rose Hill co. 15.——The new faces at the Odeon are Edwards and Kernell, Laura Ida Booth, and Teresa Moritz. Harry Montague's productions, The Black Birds and Gibson's Hotel, are presented. HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The London Belles opened to a big house Jan. 31 and gave a good performance. There was an excellent burletta, and specialties by Rose Sydell, Julia Taylor, Ben Walker, Johnnie Webber, Cain Sisters, Oscar Richardson, Ruth Denver and co., Strauss and Young, and the O'Brien Troupe. Harry Morris' co. 7-13. CLAUDE L. N. NORRIE.

TOLEDO, O.—Arcade: The bill for the week closing 6 contained more variety than it has for some time past. Keough and Ballard were the headliners. Others were Sully and Phelps, Carolyn Young, Mildred Flora, Petet Family, Musical McShafferys, and Millard Brothers. Business good. C. M. EDSON.

DETROIT, MICH.—A bill of unusual merit is at the Temple 1-6, led by the Kaufmann troupe of bicyclists, whose feats are awe inspiring. Lillian Burkhart received a warm welcome in A Strenuous Daisy, in which she has the assistance of Walter Scott, Benjamin Bradbury, and Winona Denison. The Passparts were favorably received. The Parros Brothers came in for a good share of attention with their balancing feats. Papinta (second week) is still delighting with her artistic dances. Aurie Dagwell, as usual, made good with her old-fashioned songs. John W. World and Mendell Kingston, in a comedy skit; Ed Gray, with good stories and imitations, and the kinetograph were also here. Eddie Foy will be chief card week 8.——The Avenue's bill 1-6 abounds in laugh provoking acts. Hal Stephens is making his first appearance at this house, and made a hit with his clever imitations. The Four Huntings, in A Night in a Fool House, have a roaring farce. Bert Howard and Leona Bland, in A Strange Boy, and Jennie Yeamans' stories and songs pleased. Sabel Johnson, new here, has a soprano of rare power and sweetness, and is bound to become a prime favorite. The Carmen Sisters, banjoists; Coakley and McBride, Matthews and Harris, in The Pirate King, and the kinetograph were the others.

ST. JOSEPH, MO.—Lyric (E. P. Churchill, mgr.): Week Jan. 24-30 Dave Lewis, "The German Philosopher," headed the list. Fields and Whellen, Four Ellsworths, Barrett Brothers, Bessie Taylor, Bissanetti and Newman, Thomas Breen and co., and Mr. and Mrs. Ben Hunn completed an excellent bill, playing to good business.——Chrystal (E. J. Jackson, mgr.): For week 24-30 National Trio, Giles Harrington, Samson and Zaccho, Clara Williams, Karl and King, Fora Ohama, and Cosman's moving pictures made up an excellent bill, playing to capacity. Week 31-6: The Rutherfords, W. M. De Boe, Hanford and Harl, C. A. Coley, the Randolphs, Pauline de Conde, and Cosman's moving pictures.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Week 1-6 Manager Renton provided a very satisfactory bill. Mr. and Mrs. Sidney Drew presented When Two Hearts Are Won and made the hit of the week. Billy S. Clifford sang his little songs and told his little stories in a highly satisfactory manner. Samsone and Delilla did some wonderful feats. John Geiger, Orpheus Quartette, and M. McMahon's Watermelon Girls filled out the programme. Business continues very large. For week 8-13: Four Lukens, Baker and Lynn, Petching Brothers, Rayno's bull terriers, Pelot, Harry Brown, Mr. and Mrs. Robyns, and the biograph.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): The bill for week Jan. 25 was not long, but good, and it took. Howard Thurston was the favorite of the newcomers. The other strangers were Wallno and Marinette, Asra, White and Simmons, and a reappearance of the motion pictures. Held over from week 18 were Joan Hayden's Cycle of Love, the Savans, Charlotte Guyer-George, Hallen and Fuller.——Chutes Park (Hy. Koch, mgr.): Elery's Royal Italian Band is the feature, and the question of attendance seems beyond doubt. Four matinees a week and two evening concerts fill the contract.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week 1-8: Milton and Dollie Nobles, Leah Russell, Cook and Don, George Austin, and the Peoriascope. Good bill, with the Nobles leading in Why Walker Reformed. Attendance O. K.——Weast's (P. A. Weast, prop.): Ferguson and Dupree, George and Pauline Kidd, Three Constantine Sisters, Phil and Carrie Russell, and Mr. and Mrs. Ben Hunn. Good crowds. Ferguson and Dupree best on bill.——Jacob's (O. F. Jacobs, prop.): Button and Button, Sadler and Sadler, the Hickmans (holdovers), and Conwell and Hunter. Taking well, with good attendance.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): The bill 1-7 was of very good quality and drew big houses. Will M. Cressy and Blanche Dayne, in A Village Lawyer, Dolan and Lenharr, in a High-Toned Burglar, were especially clever, and the Three Keatons received hearty applause. Others were Lambert and Pierce, the Great Elmo, James H. Cullen, Dorothy Neville, and the cinecograph. Week 8-14: Boston Fadettes, Julian Rose, Pantzer Trio, James and Bonnie Farley, Corbley and Burke, Mr. and Mrs. Deaves and others.

SALT LAKE CITY, UTAH.—Unique (W. R. Gourley, mgr.): Week Jan. 25: Jean Wilson, Henry and Francis, Dick and Effie Guise, Robert Baker, kinetoscope. Good business.——Bon Ton (F. L. Widmer, mgr.): Wilson and Leicester, Rosel, Clark, and kinadrome. Good business.——Novelty (Joseph Petre, mgr.): Clarence Taylor, Mlle. Cotrely, Cary Brothers, Van Gofre (very good), and moving pictures. Business good.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Thomas J. Ryan and Mary Richfield are the big typers 1-6, but Frank Keenan, with Alice Fontaine and Kate Long, are sharing all honors. The rest are favorites, too—viz.: Searl and Violet Allen, Masuz and Mazett, Van Fossen and McCauley, Williams and Melburn, Artesto, the artistic automaton, and the electrograph (never wearying). Business is uniformly satisfactory.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Business O. K. week 1-6. Clayton White and Marie Stuart made a hit in their skit, Paris. Others were Watson, Hutchings and Edwards, Goleman's dogs and cats, John D. Gilbert, Marion Littlefield, Fred Stuber, Elodora, Carter and Bluford, and the kinetograph. Week 8-13: Kaufman Troupe, Frederick Bond and others.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Homer Lind and co., including Augusta Glose, made a hit 1-6. Others were George B. Reno and William C. Schrode, Isabelle Urquhart and co., Arthur Buckner, Newsboys' Quintette, Davis and Wilson, Three Mitchells, and the kinetograph. Business good. John L. Sullivan and co. 8-13.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): The Beauty Doctor Jan. 25-30; excellent business; co. good. Week 1, Henry Lee co., including Sherman and De Forest, Gardner and Maddern, Talbot and Rogers, Valmore and Horton, Ford and Wilson, Charles R. Sweet, and kinetograph. Week 8, Hyde's Comedians. Attendance at this pretty playhouse is very good.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Gay Masqueraders Jan. 28-30; big business; capable co. World Beaters 4-6.——Dixie's (Henry F. Dixie, mgr.): McMahon's Vaudeville Stars 28-30; excellent performance; good business.——Item: Alf G. Herrington, manager of the Star, was in Syracuse last week, attending the meeting of the New York State Base Ball League.

COLORADO SPRINGS, COL.—Empire (A. H. Hagen, mgr.): Fox Summers, Demaris and Orlando, and the Six Katydids, juvenile act, finishing with moving pictures, week Jan. 25-30. This house plays to capacity business each performance, giving five per day—two matinees and three night shows. They are on the Empire Circuit, having houses in Denver, Pueblo, and Colorado Springs.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): James and Sadie Leonard, Davis and Wilson, Lutz Brothers, Smirl and Kessner, Jack Gardner, and Johnson and Wells Jan. 25-31. Good business. Klein, Ott Brothers and Nickerson, Esmeralda Sisters, Mitchell and Love, Larkins and Patterson, Two Hewitts, and Wise and Milton 1-7.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): A splendid attendance and fair bill prevailed at this house. The features are: Filson and Errol, Dumitrescu, Van Auken and Vannerson, La Carmontella, Werner-Amoros Troupe, Rice Family, Alf. Holt, Werden and Gladdish, and the animated pictures.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): In the bill 1-6 were Walthour and Kreamer, Paul Barnes, Alf. Anderson, Twin Nices, Four American Trumpeters, Waller and Magill, Mr. and Mrs. Rosaire, and Harper, Desmond and Bailey. Business good.

ST. PAUL, MINN.—Star (Mort M. Singer, mgr.): The Imperial Burlesquers gave a good entertainment to large patronage week Jan. 20-6. Edna Urline, Frank Byron, Cliff Gordon, Johnny Cain, Evans and St. John, Snitz Moore, Grace Forrest Burke, and Patti Carney scored.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): The Moonlight Maids gave a performance that is well up to the average 1-6. Rice and Prevost, Marie Rogers, Frederick Brothers and Burns, Toma Hanlon, and Dave Ferguson scored. Sam Devere co. 8-13.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Mattie Keene and co., Wilson, Basque Quartette, Kelley Brothers, Lorrine and Leonard, Millar and Kresco, Cora Miskel, Baker and Lynn, and the Maginleys 1-6. Fair houses.

SALEM, ORE.—Edison's Theatre (F. Wilson, prop.): Week Jan. 25-30. Helerbrand made a hit. Radcliff and Benoit, Wilson Sisters, and J. Harrington furnished amusement for constantly growing business.

MINNEAPOLIS, MINN.—The Merry Maidens Burlesque co. pleased large audiences at the Dewey week Jan. 31. Olio: Alice Leslie, Dan and Jessie Heath, Sam Rice and Sheppard Camp, Johnson Trio, Nellie Hanley, and Dunn-Redcoy Troupe.

HAVERHILL, MASS.—Academy of Music (J. A. Sayre, mgr.): The vaudeville features with the May Fiske co. 1-6 were: Bingham, the ventriloquist; Three Auburns, Emery and Nodine, moving pictures, and May Fiske.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week 1-6: Stelling and Revelle, Sully Family, Sydney Grant, Doherty's poodles, Vilona Sisters, Browne and Nevarro, Cavanna, and kinodrome, to big audiences. Good bill.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Adgie and her lions, Merville and Elmore in The Two Juliets, Reidy and Currier, Mr. and Mrs. James Barry, Baby Lund, Arthur Whitelaw, and the Kingsburys are pleasing large audiences 1-6.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week 1 good bill; large houses. Mary Hampton and co., Marco Twins, Female Drummer Quartette, Bijou Russell, Musical Thor, Pelot, Garrity Sisters, and James and Bonnie Farley.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 1-6: Barr and Benton, Ellen Dunbar, Belmont and Sutter, Alice McVicar, Burton and Burton, Lamount and Paulette, and James D. Prondlove. Large business.

MADISON, WIS.—Fiom's (Fred Fiom, mgr.): week 1: Four Olifans, C. F. Bingham, assisted by Elsie Gable, Maude Beale Price, Alcazar and Dunn, and May Daniels. Bill pleases and draws well.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.: E. J. Tally, mgr.): Bill Jan. 25-31: Billy Price, Adelaide Politzer, Tony Bertino, the Coxes, and moving pictures to increased attendance.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Robey and Mack's World Beaters 1-3; good performance and houses.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): Repeated same bill as last week. Fair business.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): Dark.

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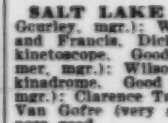
P. S.—Sherman and Deforest: Oh! give us some beef-steak



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CORRESPONDENCE

(Continued from page 7.)

M. Harrington, mgr.): Touhy Comedy co, Jan. 21-23 in My Regiment, From Footlights to Fortune, The World; good houses; well pleased. Royal Princess Extravaganza co. 26; good clean performance. Weary Willie Walker 30; satisfactory performance to good house. David Harum 4. Katzenjammer Kids 9. Old Arkansaw 12.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): The Smart Set Jan. 26; good business. The Prince of Pilsen 27; largest business of season. Just Struck Town 29; fair business. Barlow's Minstrels 1. The Wizard of Oz 4. A Run on the Bank 6. The Katzenjammer Kids 12. Quincy Adams Sawyer 13.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Touhy Comedy co. 27-29; house fair; co. fair. Sweet Clover 2; excellent co.; fair business. Missouri Girl 4. Weary Willie Walker 6. Gideon's Minstrels 9. Coon Hollow 22. David Harum 25. Power Behind the Throne 27. Quincy Adams Sawyer March 4.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): Guy Stock co. Jan. 25-30; good co.; fair business. Plays: My Jim, Slaves of Russia, Wicked London, The Brand of Cain, The Smugglers, The Three Musketeers. Two Merry Tramps 1; good performance and business. A Run on the Bank 8. Just Struck Town 15. Macbeth 23.

MACON.—BLEE'S THEATRE (H. E. Logan, mgr.): Sam T. Jack's Jan. 25; poor performance and house. Motor Girl 29; fair performance and house. Barlow's Minstrels 3. Sweet Clover 4. Merchant of Venice 6. Katzenjammer Kids 10. Mahara's Minstrels 12. Beggar Prince 15. Yon Yonson 18. Josh Spruceby 26. Quincy Adams Sawyer March 2.

LOUISIANA.—PARKS' THEATRE (Druey Parks, mgr.): The Gambler's Daughter Jan. 26; very poor business; very much disappointed audience. Sweet Clover 1; splendid business; excellent satisfaction. Gideon's Camp Meeting co. 3. Run on the Bank 5. Dr. Jekyll and Mr. Hyde 12. Katzenjammer Kids 13.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Josh Spruceby Jan. 26; fair co. and business. David Harum 31; good co. and business. Gambler's Daughter 2; good co. to small house. Our Goblins 7. Sweet Clover 12. Quincy Adams Sawyer 17.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Tim Murphy 1 pleased good house. Sweet Clover 3; good business; first-class performance. Wizard of Oz 5. Barlow's Minstrels 6. Katzenjammer Kids 11. Mahara's Minstrels 13.

CLINTON.—BIXMAN'S NEW THEATRE (W. P. Jarvis, mgr.): Blind Boone Jan. 25. A Gambler's Daughter 29; fair co. and business. Where is Cobb 4 failed to appear. A Messenger Boy 10. Barlow Minstrels 12.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): The Missouri Girl 5. Gideon's Camp Meeting co. 8. Mack and Armour's Comedians 11-13. Mendelssohn's Quartette 17. Uncle Josh Spruceby 22. John Griffith in Macbeth 24.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Salisbury Orchestra Jan. 27 pleased light business. Our Goblins 1. Blind Boone 3. Where is Cobb 12 canceled. The Girl from Chill 23. John Griffith in Macbeth March 4.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Our Goblins Jan. 29; fair performance and business. Blind Boone 12. Quincy Adams Sawyer 19.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): The Bonnie Brier Bush Jan. 26; crowded house; excellent performance; delighted audience. Slaves of the Mine 27; fair audience; good co. and performance.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Kilties, matinee and evening, 2. Marie Wainwright in Twelfth Night 5.

HELENA.—THEATRE (F. W. Agnts, mgr.): Oliver Opera co. 1, 2. Marie Wainwright in Twelfth Night 6.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Eight Bells Jan. 26, 27; good business and pleased. Tim Murphy 28; crowded house. William W. Bittner in The Parish Priest 29, 30; fair audiences; well entertained. Yon Yonson 2. The Orpheum Show 3. Walker Whiteside 4. The Convict's Daughter 5, 6. Gertrude Coghlan 8. In a Woman's Power 12, 13. Peck's Bad Boy 19, 20.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Tim Murphy in The Man from Missouri Jan. 27; excellent performance to fair business. A Colorado Waif 29; mediocre co.; light house. Yon Yonson 1 pleased light business. Porter J. White 5. Walker Whiteside 3. Columbia Opera co. 8.

FREMONT.—NEW LARSON THEATRE (W. A. Lowry, mgr.): 81 Haskins Jan. 25 canceled. Pickings from Puck 28; fine performance to fair business. Columbia Opera co. 3. Convict's Daughter 8. Charles B. Hanford 13. Pride of Jennico 22. Lilliputians 27.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Eight Bells Jan. 29; good house; audience well pleased. Hearts of Oak 5.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): A Trip to Chinatown Jan. 28; fair house; good performance. A Hot Old Time 15.

CENTRAL CITY.—GRAND (H. E. Glatfelter, mgr.): 81 Haskins Jan. 28; small house; good performance.

WYMORE.—OPERA HOUSE (M. S. McGoogan, mgr.): Columbia Opera co. Jan. 25; good house. Shipman's The Merchant of Venice 1; good house.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Fay Davis in Whitewashing Julia Jan. 30; large house; co. excellent. Charity Warblers' Female Minstrels (local) 2, 3; good business. Girls Will Be Girls 4. De Wolf Hopper 8.——PARK THEATRE (John Stiles, mgr.): Midnight in Chinatown 28-30; fair business. A Runaway Wife 1-3; business medium. Dainty Paree Burlesquers 4-6. Moonlight Maids 8-10. Wife in Name Only 11-13.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Village Postmaster Jan. 29 canceled. Fenberg Stock co. 1-6 opened to good business with A Man of Mystery. Other plays: On the Stroke of Twelve, A Silver Dagger, Beware of Men, Tracy the Bandit, The Young Heiress, De Wolf Hopper in Mr. Pickwick 9. Charles Hawtrey 17.

NASHUA.—THEATRE (A. H. Davis, mgr.): Dainty Paree Burlesquers Jan. 29; up-to-date performance; good house. Marion Francis co. 1-6 opened to large house. Plays: Princess of Patches, Power of Wealth, Tennessee's Pardner, The Texas Girl, East Lynne, Price of Shame. Fenburg Stock co. 8-13.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Rockwell Dramatic co. Jan. 25-30 pleased; business very good. Sherman's Moving Pictures 1, 2; small houses. Canadian Jubilee Singers 17. Benjamin Chapin as Abraham Lincoln 19.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Uncle Josh Spruceby Jan. 28; good business. Martin's U. T. C. 3; big house; fine entertainment. Howe's Moving Pictures 10.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Uncle Josh Spruceby Jan. 30; good house. De Wolf Hopper in Mr. Pickwick 6. Katherine Brayham Stock co. 8-13.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): De Wolf Hopper 4. Marion Frances co. 8-13.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): Too Proud to Beg Jan. 28-30; good business; co. very good. M'liss attracted large houses 31-3; co. competent. New York Day by Day 4-6. Lovers' Lane 7-10. Young Tube Hoxie 11-13. THOMAS J. McALEER.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Poleman and Vanhorn for third concert presented Alfred Reisenauer, the noted pianist, 2. This was Mr. Reisenauer's first recital in America and was attended by some of the noted critics from New York and Philadelphia, who pronounced the performance wonderful. The audience was large and very enthusiastic. Field's Minstrels 3; attracted two large houses; excellent performance. Lilliputian Minstrels (local) 4; pleasing performance to large audience. Maude Adams 8. Payson Comedy co. 9-13. Prince of Pilsen 15. Othello 16. Burgess Stock co. 17-20.——STATE STREET THEATRE (I. C. Mishler, mgr.): Himmelein's Ideals closed fairly successful engagement 25-30. David Higgins in His Last Dollar 1-3; fair business; fine performance. Her First Fatal Step 8-10. Across the Pacific 11-13. New York Day by Day 15. Kate Claxton 16, 17. Little Outcast 18, 20.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Real Widow Brown Jan. 28; very good performance and fair house. White's Faust 1; good house; fine performance. Oliver Cromwell 3, 4; big houses and good performance. Side Tracked 6. The Eleventh Hour 10. A Texas Steer 13. The County Fair 16. J. K. Hackett in A Crown Prince 23. The Burglar 27.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): The Real Widow Brown Jan. 18; good house; pleased. A Desperate Chance 21; fair audience; good show. Side Tracked 25 to big business; good performance. Railroad Jack 30; performance and business good. Porter J. White's Faust 5. The Eleventh Hour 9.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Himmelein's Ideals 1-6 opened in The Black Flag; co. satisfactory; business fair. The Eleventh Hour 8. Heart of Texas 12. Aubrey Stock co. 15-20. Culhane, Chace and Weston's Minstrels 22. Emma Bunting 29-March 5.

ASBURY PARK.—PARK OPERA HOUSE (H. J. Garrety, acting mgr.): Dark.——ITEM: Joe Cawthorne and wife (Queenie Vassar) of the Mother Goose co., spend almost every Sunday here at their cottage with their children, and leave Monday afternoons for New York.

ELIZABETH.—LYCEUM THEATRE (E. Elroy, mgr.): Human Slave Jan. 28-30; fair business. Wife in Name Only 1-3; business light; performance unsatisfactory. Dare Devil Dorothy 4-6. Nellie McHenry 8-10. Her First False Step 11-13.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Culhane, Chace and Weston's Minstrels 5 canceled.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee; W. C. Smith, mgr.): Aubrey Stock co. Jan. 28-30 in Land of the Living, Dangers of Paris, Lost in New York, The Fire Patrol, Money Mad, The Deserted Wife; large business. Francis Wilson in Erminie 4. Ezra Kendall in The Vinegar Buyer 6. Carner Stock co. 8-13. When Johnny Comes Marching Home 16.——AUDITORIUM (E. H. Colburn, mgr.): Mr. Bob 29; large house. Father Mathew Minstrels 8-11.——ITEMS: The authorities of Watkins, N. Y., have order the Watkins Opera House closed until proper ure protection is furnished. The management will take immediate st ps to comply.—De Hollis and Valora, of Elmira, have sailed for Australia.—W. C. Smith, manager of the Lyceum, had a two-column article in the Albany "Journal" of Jan. 30 on early theatrical days in that city. Mr. Smith is being boomed for the position of Senior Vice-Commander, Department of New York, G. A. R.—The Fire Commission has suggested slight additions to the protective facilities of the theatres here, otherwise giving them a clean bill of health.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Why Girls Leave Home 1-3; good houses. The Governor's Son 4-6; fine attendance; pleased. Sign of the Four 8-10. McFadden's Row of Flats 11-13.——BAKER THEATRE (John E. Boyle, mgr.): Pauline (hypnotist) 1-6; good business. The Queen of the Highway 8-10. Reilley and Wood's Vaudevilles 11-13.——LYCEUM THEATRE (M. E. Wolff, mgr.): Anna Held 3; fine house. Amelia Bingham 9, 10. Ezra Kendall 11, 12.——ITEMS: Robert Smiley joined the Why Girls Leave Home co. 1, succeeding Hugh Cameron.—Rumor has it that David Belasco is negotiating for a site for a new theatre to be an absolutely independent house.—The intense cold weather is retarding the progress of Henry C. Jacobs' new burlesque theatre.
J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Closed for alterations till Feb. 22.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Volunteer Organist, a winner last season, 18-30 to large and well pleased audiences. After Midnight was sufficiently sensational to draw good sized houses 1-3. When Women Love 4-6. The Village Parson 8-10.——ITEMS: The alterations in the various theatres ordered by the Mayor are going on, and when completed they will be as safe as any in the State.—Roscoe Whitman, who has been press agent for the Empire and Bleecker Hall for several months, has resigned to resume newspaper work in New York.
CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): When Women Love Jan. 27; thrilling play to good house. Schubert Club 28; delighted good house. Robert B. Mantell 29; fair support; good business. The Country Girl 30; two capacity houses; pleased. Frankie Carpenter co. 1-6 opened with Pawn Ticket 210 to capacity and scored usual hit. Other plays: Shelter Bay, A Romance of Vermont, An American Princess, Forty-nine, On the Maine Coast, The Fairies' Well, From Poverty to Riches, The Garrison Girl, Foxy Teddie. C. J. Roe co. 9-13. Amelia Bingham 8.
GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Glickman's Yiddish Opera co. drew good houses Jan. 28, 29. Schuman Heink Concert 1; large house. Henry Miller 11. Ezra Kendall 13.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Arizona 28-30; large audiences. The Governor's Son 1-3; packed houses. Why Girls Leave Home 4-6. McFadden's Flats 8-10. The Sign of the Four 11-13.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Along the Kennebec 28-30; fair business. Wilbur Opera co. 1-6; fair houses. Operas: Said Pasha, Bohemian Girl, Two Thieves, Mascotte, Chimes of Normandy, Fra Diavolo.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Robert B. Mantell in The Light of Other Days 2; capacity business; excellent performance. Roe Stock co. 3-6; good business. Plays: The Fatal Marriage, The Indian, Dora Thorne, Jesse James, Dr. Jekyll and Mr. Hyde, The Day of Judgment, and Man to Man. Why Girls Leave Home 10. Thomas Jefferson in Rip Van Winkle 11.——ITEM: This house is thoroughly equipped with the latest improved fire extinguishers, automatic sprinklers, stand pipes, etc., and is now one of the most up to date theatres in the State. Business shows marked improvement since the first of the year.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): A Country Girl Jan. 29; good house. Robert B. Mantell in The Light of Other Days 1 pleased large audience. Henry Miller 3; good house. Nancy Brown 5.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): Kate Claxton in The Two Orphans 1-3 drew well. The Ninety and Nine 4-6. The Moonshiner's Daughter 8-10. The Village Parson 11-13.——LYCEUM THEATRE (R. H. Keller, mgr.): Nellie McHenry in M'liss 28-30; large and well pleased audiences. When Women Love 1-3; fine houses. Clara Turner Stock co. 8-13.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): When Women Love Jan. 28; well received by fair house. Aubrey Stock co. 1-13 opened in The Prince and the Sword to S. R. O.; co. above average. Plays: Devil's Island, Toll Gate Inn, Land of the Living, Dangers of Paris, Lost in New York, For Love of a Woman, The Fire Patrol, We 'Uns of Tennessee, Money Mad, and The Deserted Wife. Why Girls Leave Home 9. Wicked Women 15. Parsifal 19. Kelcey and Shannon 20. Bennett-Moulton co. 22-27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Daniel R. Ryan Stock co. Jan. 25-30 closed with A Royal Lover. The Three Musketeers, Virginius and The Fatal Wedding to large audiences. Edwin J. Hadley's Moving Pictures 1 interested good house. Culhane, Chace and Weston's Minstrels 2; olio redeemed first part; attendance at matinee light, evening improved. Robert B. Mantell, booked 3, changed to 5. Wilton Lackaye 6. Frankie Carpenter Stock co. 8-13. Robert Emmet 17. Parsifal 18. To Die at Dawn 20.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Myrkle-Harder Stock co. 1-6 opened with My Jim to S. R. O. Other plays: Caught in the Web, The Naval Cadet, The Secret Dispatch, Little Alabama, A Hidden Crime, The Tide of Fortune, A Quaker Wedding; co. good.——COLUMBIA HALL (Eugene Brady, mgr.): S. P. A. A. Minstrels (local) 2, 3; crowded houses; pleasing performance. In the Palace of the King 11. Culhane, Chace and Weston's Minstrels 12. Thomas Jefferson in Rip Van Winkle 13.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Robert B. Mantell in The Light of Other Days 4; excellent co.; good business. Culhane, Chace and Weston's Minstrels 5. Railroad Jack 6 canceled. A Wicked Woman 9. Robert Emmet 19. Myrkle-Harder co. 22-27. Mildred Holland 29. Edward Harrigan march 2.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): Edward, the Spy (local), 3 pleased capacity. The Fays (return) 8-13.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): McAuliffe Stock co. closed Jan. 25-30. Playing last half of week: The Penitent, Outcasts of a Great City, A Wife's Honor, Pitfalls of New York, and A Desperate Game; good performances to good business. Robert B. Mantell 6. Washington Minstrels (local) 10. Thomas Jefferson in Rip Van Winkle 12. Robert Emmet 16. Village Parson 22.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): Bennett-Moulton co. in Outcasts of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, A Daughter of the People, A Struggle for Life, By the King's Command, The Sultan's Palace, and The Working Girl Jan. 25-30 to crowded houses. The Fays (return) 1-6 opened to S. R. O. Jere McAuliffe co. 8-13.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Fatal Wedding 3; business and co. good. For Her Children's Sake 4. Sign of the Cross 5. Chester De Vonde Stock co. 8-13, excepting 11. Plays: The Drop of Poison, The Fatal Kiss, The Bond of Honor, Ten-Ton Door, Doomed, The Old Willow Farm, and Her First Sin. When Johnny Comes Marching Home 11.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Howe's Pictures Jan. 29; S. R. O. Robert Mantell in The Light of Other Days 30; excellent performance; business good. Rhe Lorraine co. 1-6 opened to S. R. O.; co. pleased. Plays: Under Two Flags, A Royal Prisoner, Pygmalion and Galatea; clever specialties. Glens Falls Club Minstrels, assisted by Ed Redway co., 15, 16.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Robert B. Mantell in The Light of Other Days Jan. 28 to capacity; perfect satisfaction; supporting co. excellent. Daniel Ryan Stock co. opened 1-6 to capacity in The Royal Lover; good co. Plays: The Gilded Fool, The Great Ruby, Frankie Carpenter co. 15-20. Edward Harrigan 22. Robert Emmet 23.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Jere McAuliffe co. 1-6; large business. Plays: Shamus O'Brien, A Runaway Match, Between Love and Duty, Great Sanford Mystery, The Penitent, Outcasts of a Great City, The Belle of Richmond, A Wife's Honor, Pitfalls of New York, A Desperate Game, Amelia Bingham 11. Edward Harrigan 12.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Klark-Urban co. 1-6; good business. Plays: A Web of Fate, The Gambler's Child, Across the Desert, Sealed Lips, A True Kentuckian, A Country Kid, Silent Partner. Standish Stock co. 8, 9. Village Parson 15.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): When Women Love Jan. 26 pleased good house. England's Moving Pictures 27, 28; drew and pleased well. Chicago Stock co. 1-13 opened in The Prince of Tramps to full house; seemed to satisfy. Edward Harrigan 15. Kelcey-Shannon co. 18.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Marks Brothers' Dramatic co. (return) 1-6. Plays: A Soldier's Daughter, The Resurrection, The Duke's Daughter, Sundered Hearts, For His Sake, A Mother's Heart, Under Two Flags, The Montana Queen.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Marie Cahill in Nancy Brown 4 pleased good house. Bennett-Moulton co. 8-13. Florence Burns Vaudeville co. 15. Painters' Minstrels (local) 16. Simple Simon 20. When Johnny Comes Marching Home 25.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Howe's Moving Pictures Jan. 28 pleased large audience. Robert B. Mantell in The Light of Other Days 3; large business; capable co. Uncle Josh Spruceby 6. Rhe Lorraine co. 15-20.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lamberg, mgr.): Moving Pictures 1; small house. Sherlock Holmes 2; good business; appreciated. Frances Wilson in Erminie 6. Thomas Jefferson in Rip Van Winkle 9. Uncle Josh Spruceby 13.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.):——ITEM: House closed by authorities until better means of exit can be obtained. House offered for sale by the proprietor, John Dellinger.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): When Women Love 29, 30; good attendance; seemed to please. Madame Schumann-Heink 2 to about 1,200 persons; excellent recital. Wilton Lackaye in The Pit 5. The Village Parson 6.

WEEDSPORT.—BUNITT OPERA HOUSE (J. R. Palmer, mgr.): Quaker City Jubilee Singers Jan. 28 canceled. Vogel's Minstrels 1; fine co.; large and appreciative audience. Strife (local) 5. Simple Simon 15.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Bennett-Moulton Comedy co. 1-6, pleasing crowded house at every performance. Rentfrow's Jolly Pathfinders 15-20. W. S. Murry in repertoire 23-25.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Vogel's Minstrels 3; finest minstrel co. ever here; big business. Simple Simon 19. A Ragged Hero March 2. New York Day by Day 7. The Fast Mail 14.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): University of Buffalo Glee Club 11. Uncle Josh Spruceby 16. McNall Hose Co. Minstrels (local) 22. A Man of the World 26.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): Vogel's Minstrels Jan. 30; good performance and business. Emerald Stock co. 4-6. Tucker Hose Co. Minstrels 12.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Brooke's Chicago Marine Band 12. Whitney Opera co. 13. Shooting the Shutes 15. Alaska 20.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee): A Ragged Hero Jan. 28; fair business; pleased.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Uncle Hez 6. Up Vermont Way 13. England Moving Pictures 15. New York Day by Day 19.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Emerald Stock co. 11-13. Tuck's Minstrels 15. Simple Simon 18.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): The Moonshiner's Daughter Jan. 26; very poor performance.

LEROY.—NEW OPERA HOUSE (J. A. Maloney, mgr.): Ten Nights in a Bar Room 1; light business; fair co. Chemical Hose Minstrels (local) 4, 5.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Simple Simon 2; good performance; good business. Edward Harrigan in Old Lavender 10.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.): Uncle Hez 1; fair house. Simple Simon 3; small house. Vogel's Minstrels 9.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Uncle Hez 2; big business and satisfaction. Simple Simon 6. The Power of the Cross 8.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Uncle Josh Spruceby 16.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Along the Kennebec 12.

NORTH CAROLINA.

GASTONIA.—OPERA HOUSE (Frost Torrence, mgr.): Mabel Paige co. 1-4. Plays: Princess of Patches, Parson Jim, Cinderella, Tennessee's Pardner; broke season's record; S. R. O.; co. and performances fine. Hi Henry's Minstrels 11. Lyman Twins 17.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elbury, local mgr.): Jefferson De Angelis in The Toreador 1; good business; performance excellent. Kersand's Minstrels 3; business and performance good.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Alice Johnson in A Friend of the Family Jan. 27; good co.; pleased. Madame Mantelli Italian Opera co. 1; fair house; high-class audience delighted. West's Minstrels 4.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): A Friend of the Family Jan. 30; co. and business good. Kersand's Minstrels 1; business fair; co. very good. Florodora 6.

RALEIGH.—METROPOLITAN THEATRE (Everard Baker, mgr.): A Friend of the Family 2; good house. Jefferson De Angelis 3 to S. R. O.; audience delighted. Texas Steer 4.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Bonnie Brier Bush Jan. 29 pleased good audience. The Bostonians in The Serenade 1 to big house; pleased. Sag Harbor 2. Daniel Sully 10. Rose Cecilia Shay Opera co. 15. Marie Wainwright 19. Ben Hendricks 22. Charles Dalton 24. The Fatal Wedding 27.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Kilties' Band Jan. 25 pleased good house. Bonnie Brier Bush 28; excellent performance; good business. Bostonians 2. Sag Harbor 3. North Dakota State Band 7.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Lecture by Rev. J. M. Cleary on "The Passion Play at Oberammergau Jan. 27; very fine; good house. The Midnight Express 9. Lecture by Rev. Wilson 12.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Midnight Express Jan. 28; good co. and house.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Roda, gen. mgr.; G. C. Miller, bus. mgr.): Winsome Winnie Jan. 30 pleased good houses. Raymond Hitchcock in The Yankee Consul 2; beautiful performance; very enthusiastic, but only fair audience. E. H. Sothern 4. Nat C. Goodwin in A Gilded Fool 5. The Four Cohans 8. The Sultan of Sulu 10. William H. Crane in The Spenders 11. The Silver Slipper 12. West's Minstrels 13.——PARK THEATRE (G. H. Burroughs, mgr.): Julia Gray in Her Only Sin 28-30; good performance and business. The Great White Diamond 1-3; good melodrama; excellent business. The Little Church Around the Corner 4-6.
LUCIEN A. SOWARD.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): As You Like It Feb. 3; drew full house and gave complete satisfaction. Sign of the Cross 8. Our Boys Minstrels (local) 11.
WILLIAM H. M'GOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): E. V. Phelan Stock co. Jan. 25-31; poor business in The Planter's Wife, A Southern Romance, Beware of Men, Her Mother's Sin, The Road to Ruin, A Woman's Victory, The Still Alarm, On the Wabash, His Father from India; good co. Damon and Pythias 3; pleased full house. The Beauty Doctor 4; best thing of season to fair business. Through the Centre of the Earth 6-8. Stetson's U. T. C. 9. Field's Minstrels 11. Chicago Glee Club 12. A Bunch of Keys 15. A Desperate Woman 17. Alphonse and Gaston 18. Last Days of St. Pierre 19. The Flight of Princess Ursula 20. James Kennedy Stock co. 22-27. The Irish Pawnbrokers March 1. Legally Dead 3. The American Hobo 7. Miss Bob White 11.——ITEM: Hon. J. C. Tallman of Bellaire, Ohio, and C. A. Leipler of Wheeling, W. Va., have purchased a site 98 x 150 on Fourth street, this city, and will, March 1, commence the erection of a modern ground floor theatre with seating capacity of 1,800. New house will open about Sept. 1.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): Four Cohans to Nothing for Office Jan. 26; big house; every one pleased. A Homespun Heart 28; small business; fair performance. The Tenderfoot 29 to capacity; good performance. A Homespun Heart (return) 30; small business. Why Women Sin (return) 2; fair business. Isabel Irving in The Crisis 8. A Happy Tramp 11. The Fortune Teller 12. Wedding Bells 15. A Thoroughbred Tramp 17. Arizona 20-22. Richard Carle, the Deacon Pettibone of The Governor's Son co., was indisposed 23; his part being capably filled by William Rock, his understudy.

AKRON.—NEW COLONIAL THEATRE (Keefe, prop.): When Johnny Comes Marching Home 27; co. pleased large audience. Hulda Lowerden as Winsome Winnie 28; fair attendance; co. very satisfactory. Marie Cahill in Nancy Brown to large and delighted audience; co. exceedingly clever. Sign of the Cross 2; co. good; attendance fair. Beauty Doctor (return) 3. Anna Held 4.——GRAND OPERA HOUSE (C. K. Albaugh, mgr.): Mr. Dooley (return) 28-30; co. good; big business. The Great White Diamond 4-6.

ATHENS.—OPERA HOUSE (Homer Flusterwald, mgr.): Damon and Pythias Jan. 28; fair business; performance mediocre. Human Hearts 29 pleased fair house. An Aristocratic Tramp 3 canceled. Why Women Sin (return) 6. Stetson's U. T. C. 13. An American Hobo 18. For Her Children's Sake 19. Man to Man March 2. Quincy Adams Sawyer 9.——ITEM: Homer G. Flusterwald has assumed management of the Opera House, succeeding Slaughter. Flusterwald and Hedge.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Flaming Arrow Jan. 23; fair house. Paula Edwardes in Winsome Winnie 26; did not make a great hit; co. good. For Her Children's Sake 27; poor co. A Handsome Cabman 28; poor business. On the Bridge at Midnight 29; poor co. and house. Sign of the Cross 30; fair house. Brooke's Band 31; poor house. E. H. Sothern in The Proud Prince 1; S. R. O.; fine performance. Ward and Vokes 3. Miss Bob White 4. When Johnny Comes Marching Home 6.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Stetson's U. T. C. Jan. 27; good business and satisfaction. When Johnny Comes Marching Home 30; packed house; fair performance. Weary Willie Walker 4. Lyric Opera co. 12. A Homespun Heart 16. Sign of the Cross 18. Miss Bob White 19. Hoosier Hollow 24. Younger Brothers 25. Kate Soffel in A Daring Woman 26. American Hobo 29. Peck's Bad Boy March 1.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): When Johnny Comes Marching Home 29; pleased crowded house. Martin's U. T. C. 30; pleased fair house. Hilda Tucker co. 1-6; gave fair satisfaction to small houses. Plays: A Southern Romance, Hand of Justice, Dice of Death, Creole's Revenge, Ali Baba 9. For Her Children's Sake 11. Sign of the Cross 16. Homespun Hearts 17.

STEUBENVILLE.—GRAND (W. R. Lipps, mgr.): Ernest Lamberton as Young Tobe Hoxie Jan. 28; pleased fair house. Mary Emerson in His Majesty and the Maid 29; delighted fair house. An Orphan's Prayer 30; big house. The Wayward Son 3; performance and co. good. Charles Richmond in Captain Barrington 4; company and performance excellent.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): When Johnny Comes Marching Home Jan. 28; fair co.; S. R. O.; did not please. On the Bridge at Midnight 30; excellent co.; two performances to crowded houses; highly pleased. Charles Richman in Captain Barrington 1; good co.; pleased small audience. Rachel Goldstein 2 did not appear. Miss New York, Jr., 3 did not appear.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Human Hearts Jan. 28; good business and performance. An Aristocratic Tramp 2; fair business and performance. The Sign of the Cross 5. King Dramatic co. 8-13. Shore Acres 16. An American Hobo 20. For Her Children's Sake 25. A Hoosier Girl March 9. Quincy Adams Sawyer 17.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Dare Devil Dorothy Jan. 20; full house; well pleased audience. Walter George Opera co. 28; packed house; fine performance. A Handsome Cabman 2; ordinary co.; fair house. Alphonse and Gaston 6. Peck's Bad Boy 23. American Hobo March 2. Little Burglar 3. Legally Dead 7.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Hello, Bill Jan. 26; splendid co.; fair house. Brooke's Band 28; fair house; good concert. The Crisis 2. The Sign of the Cross 6. Miss Bob White 11.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): French Folly Burlesquers 1; fair attendance; pleased. Gross Lyall co. 4-6.

ASHTABULA.—AUDITORIUM (M. R. Williams, acting mgr.): Edward Harrigan in Old Lavender Jan. 16; good production; small house. Young Tobe Hoxie 25; good show; fair house. For Her Children's Sake 29; good show; small house. When Johnnie Comes Marching Home 1; fair production; very large house. Cook-Church co. 8-13.

KENTON.—GRAND OPERA HOUSE (Henry Dickson, mgr.): Stetson's U. T. C. Jan. 27; good attraction; poor house. As You Like It 8. Thelma 12. Irish Pawnb

Callahan, mgr.): Stetson U. T. C. Feb. 2; good co.; fair house. Hello Bill 3; good house and co.; return date 17. Bunch of Keys 9. Chaperons 11. Hello Bill 17. Alphonse and Gaston 19. Al. G. Fields 22.

CRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Brooke's Band Jan. 27; delighted fair audience. Aristocratic Tramp 28; poor business; fair co. Sign of the Cross 4.

MOUNT VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): Mr. Dooley Jan. 28 pleased good house. Stetson's U. T. C. 1; fair performance; good house. Thelma 5. Miss Bob White 14.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): A Handsome Cabman Jan. 30; good business. Stetson's U. T. C. 6. The Blondells 13. Buried at Sea 20. Irish Pawnbrokers 25.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Four Cohans in Running for Office Jan. 27 pleased good house. Nat C. Goodwin in A Gilded Fool 4. A Son of Rest 8.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Why Women Sin Feb. 4. A Bunch of Keys 5. Human Hearts 6. The Chaperons 15. Shore Acres 17.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Black Flag (local) Jan. 29 to capacity. A Handsome Cabman 2 canceled. Stetson's U. T. C. 9. An American Hobo 15.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Hello Bill Feb. 1; fair house and performance. An Aristocratic Tramp 8. As You Like It 11.

MINERVA.—OPERA HOUSE (W. E. Russell, mgr.): Stetson's U. T. C. Jan. 26; audience pleased; good house.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): An Aristocratic Tramp Jan. 29; fair house and co. The Handsome Cabman 17.

BRYAN.—JONES OPERA HOUSE (Aaron Jones, mgr.): Liquid Air Feb. 9. Hottest Coon in Dixie 16. Younger Brothers 19.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Thomas Jefferson in Rip Van Winkle Feb. 3; pleased fair house.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): The Burgomaster Jan. 28 pleased large house. Isabel Irving in The Crisis 4.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): An Orphan's Prayer Jan. 29; good business; excellent co. Human Hearts 22.

MARIETTA.—AUDITORIUM (L. M. Luch, mgr.): Sign of the Cross 4. Miss Bob White (return) 9. The Chaperons 13. Humpty Dumpty 20.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): As You Like It (return) 4. An Aristocratic Tramp 6.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Princess Bonnie Feb. 3, 4 to S. R. O.; good co. Peck's Bad Boy 13. Hello Bill 19.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Mr. Dooley 4. Stetson's U. T. C. 11. Eli Perkins 17.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Peck's Bad Boy 10.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Down and Up Jan. 28 delighted good house.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Washburn's Minstrels 8.

OREGON.

SALEM.—GRAND OPERA HOUSE (John T. Cordray, mgr.): Happy Hooligan Jan. 23 pleased good house. Ghosts 28; well presented to small business. Mulligan's Wedding 27; fair co.; small business. Lost River 28. Pollard Opera co. 29, 30.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Emma Ramsey, Utah's greatest singer, Jan. 19; most enthusiastic and appreciative audience. For Mother's Sake 29; S. R. O. Ten Nights in a Bar Room 1.

PENDLETON.—FRAZIER THEATRE (K. J. Taylor, mgr.): Ten Nights in a Bar Room 2. Paul Gilmore in The Mummy and the Humming Bird 5.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Morey Stock co. Jan. 11-16. Plays: Michael Strogoff, The Game of Life, A Fatal Likeness, Cleopatra, In Dixie Land; good co. and business. The Game Keeper 18; good performance and business. Black Patti Troubadours 20; performance pleased packed house. Two Jolly Rovers 27; poor performance; good business. A Millionaire Tramp 29; excellent performance; good business. Stater's Madison Square Theatre co. 1-6.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Edward Overholser, mgr.): The Professor's Love Story Jan. 25; fair business. Two Jolly Rovers 28; poor business and co. Millionaire Tramp 30; good business. Stater's Madison Square co. in A Woman's Whim 31; fair business.——ITEMS: J. Moy Bennett and Myra Collins joined Stater's here.—Jack Taylor, of the Taylor Stock, has been ill in the city for the past week, but is on his feet reorganizing the co.

EL RENO.—OPERA HOUSE (Rock Island Circuit, lessees; A. Heatherly, mgr.): Miller-Bryan co. Jan. 24-30 pleased fair houses. Plays: Grit the Newsboy, Mr. Lake of Chicago, A True Kentuckian, A Will of Iron, In the Rockies, The Census Taken, Three Wives to One Husband, A Millionaire Tramp 3.

PERRY.—GRAND OPERA HOUSE (Tate and Dulany, mgrs.): Harry Beresford in The Professor's Love Story Jan. 28; fine performance; good house.

PENNSYLVANIA.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Blondell's Through the Centre of the Earth Jan. 29; fair business; performance fine. Victor Herbert's Orchestra 1 pleased good business. Ward and Vokes in A Pair of Pinks 5. Field's Minstrels 9. Alphonse and Gaston 13. Humpty Dumpty 15. The Fatal Wedding 19. Because I Love You (local) 18. Elks' Minstrels (local) 22. Miss Bob White 26. Sherlock Holmes March 4. Frank Daniels in The Office Boy 5. Quincy Adams 12.——GRAND OPERA HOUSE (Harry Beeson, mgr.): A Daring Woman 30 to topheavy house; co. satisfactory. Indian Maidens Burlesque 6. A Little Outcast 8. Moulin Rouge 11. Martin's U. T. C. 12. The Innocent Maids 20. Human Hearts 25. The Game Keeper 1. A Royal Slave 7. The Oriental Burlesquers 9.——ITEMS: The county authorities prevented the appearance of Kate Soffel, with The Daring Woman co., on account of her notoriety in connection with escape of Biddle Brothers from Pittsburgh jail.—Frank Shea, of Through the Centre of the Earth co., is confined in the Uniontown Hospital with a badly strained knee.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Francis Wilson in Erminie 1 pleased capacity; excellent co. William Glickman 2; fair business; pleasing performance. William Glickman (return) 4. Quincy Adams Sawyer 5. Kate Claxton 6. Ethel Barrymore 9. Peggy from Paris 11. William Faversham 13.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Her First False Step 28-30; big business; pleased. Along the Kennebec 1-3; good co.; satisfactory business. A Desperate Chance 4-6. A Human Slave 8-10. A Governor's Son 11-13.——DIXIE'S (Henry F. Dixie, mgr.): To Die at Dawn 1-3; good business; pleasing performance. Hazel Kirk 4-6. Across the Pacific 8-10.——NEW ARMORY (W. Truesdale, mgr.): 5,000 people heard Elijah 28; excellent performance.——ITEMS: The Huntley-Moore co. disbanded at Olyphant, Pa., 26.—Florence A. Desmond, member of the Erminie chorus, and Hobart R. Ramsay, a non-professional, were married in New York 29.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): A Ragged Hero Jan. 30, matinee and evening; S. R. O. Chester De Vonde Stock co. 1-6 to big business. Plays: Beneath the Tiger's Claw, Doomed, Jack's Best Girl, Ten-Ton Door, Her First Sin, and Child Tramps of New York. England's Moving Pictures 8, 9. The Beauty Doctor 12.——MAJESTIC THEATRE (William J. Sell, mgr.): Grace George, supported by Robert Loraine and her excellent co., was the opening attraction for this new theatre 28, 29 to large attendance. Ward and Vokes in A Pair of Pinks 1 to capacity. Charles Richman and excellent co. in Captain Barrington 2; fair audience; splendid performance. Wilton Lackaye and co. in the production The Pit, 3, 4 proved a great attraction; good patronage. Deserted at the Altar 8-10.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): Harry Leighton, with a fine co., in a satisfactory production of Othello to a fair house 2. The Burgomaster 3; fair business; good co. Field's Minstrels 6. Peggy from Paris 8. Kate Claxton 9. Philadelphia Orchestra 10. William Faversham 11. Jefferson De Angelis 12. Ethel Barrymore 13.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): The Bennett-Moulton co. closed Jan. 25-30 to fairly profitable business to well pleased audiences. Plays: The Sultan's Palace, Shipwrecked, Love and War, The Lyndon Bank Robbery, When Women Love, The Working Girl, The Great Mill Strike, The Ticket of Leave Man. Mamie Fleming co. opened to good house 1; business continued good.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Alphonse and Gaston Jan. 29; fine performance to good business. A Break for Liberty 30; business and performance good. Topsy Turvy 8. The Innocent Maids Burlesquers 13.——COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Sign of the Cross 27; splendid performance; good business. Through the Centre of the Earth 30; good business; pleased. The Beauty Doctor 5. The Little Outcast 6.——ITEMS: The Kate Soffel advent into the theatricals in this community has created a sentiment detrimental to the business of the theatres.—Charles Stout, the comic opera comedian, is laid up at his home in this city with a slight attack of rheumatism.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Aubrey Stock co. pleased large houses Jan. 25-30. Humpty Dumpty 1 failed to appear. Philadelphia Orchestra pleased large audience 2. At Cripple Creek 3; good co.; pleased fair house. Field's Minstrels 5. Wife in Name Only 6. Irene Myers co. 8, 9, 11, 12, 13. De Angelis Opera co. 10. Rogers Brothers 15. Martin's U. T. C. 17. A Texas Steer 18. Henry Miller 19. The Burglar 20.——ITEM: Twenty-five members of the Phi Kappa Psi Fraternity of Franklin and Marshall College went from this city to Columbia 2 to witness a performance of the Bennett-Moulton co., of which John Westerman, Jr., their fellow student, is now a member. They were the guests of John Bissinger, Jr., son of Manager Bissinger.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Field's Minstrels Jan. 28; good co.; S. R. O. Othello 29; fair co. and house. Francis Wilson 2; excellent co.; big business. Quincy Adams Sawyer 4; good co. and house. The Jewish Hamlet 3; good co.; fair business. The Two Orphans 5. Ethel Barrymore 10. William Faversham in Lord and Lady Algy 12. Peggy from Paris 13.——GRAND OPERA HOUSE (Harry Brown, mgr.): Over Niagara Falls 28-30; fair co., big business. A Desperate Chance 1-3; good co.; big business. Along the Kennebec 4-6. A Human Slave 11-13. The Governor's Son 8-10.——COLUMBUS HALL (Frank P. Slattery, mgr.): The Alice Cary Concert co. 2; excellent co.; large house.——Y. M. C. A. HALL: Germaine, the Wizard 2; fair business.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Howe's Pictures Jan. 28; excellent business. Porter J. White's Faust 29; good patronage pleased. Topsy Turvy Burlesquers 30; medium business satisfied. Bennett-Moulton co. 1-3. Plays: A Daughter of the People, Love and War, Shipwrecked, and The Ticket of Leave Man; well acted and enjoyed. Humpty Dumpty 8. Arizona 11. Widow Brown 12. Sign of the Cross 13.——ITEMS: Manager Bissinger donated his share proceeds of Howe's Picture Show to poor fund.—John Westerman, of Columbia, with Bennett-Moulton co., warmly received for excellent work.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, mgrs.): Heart of Chicago Jan. 29 canceled. E. Alfred Danieux 1 pleased large house. Heart of Texas 2; good performance; topheavy house. Game Keeper 4 canceled. American Saxiphone Quartette 9. Next Door 10.——ITEMS: Alfred Danieux organized his co. here and rehearsed Goudnod's Faust and Leoncavallo's I Pagliacci, with E. Alfred Danieux, tenor; Francis Motley, bass; Estelle Ward, soprano; Jane Bood Hurd, contralto; George Loding, musical director, and Charles Trier, stage-manager.—Charles Moser, stage-manager at local house, has joined the Danieux Opera co., as property man.—Imogen will be played by local talent 25, benefit fire co.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Brockway Jubilee Singers Jan. 28; crowded house. Myers Stock co. 25-30; closed with For Honor's Sake and A Ragged Hero to good houses. England's Moving Pictures 2; large attendance. Charles Richman in Captain Barrington 3; fair, but very appreciative audience; excellent co. Brooke's Band 9. When Johnny Comes Marching Home 10. The Beauty Doctor 13. Fred Wright Repertoire co. 15-20. The Sign of the Cross 22. Miss Bob White 23. Uncle Josh Spruceby 27. James Kennedy co. 29-March 5.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): Why Women Sin Jan. 25; large and well pleased audience. The Sign of the Cross 3; S. R. O.; excellent satisfaction. For Her Children's Sake 5. Innocent Maids 6. The Fatal Wedding 9. Hello, Bill 24. Uncle Josh Spruceby 29.——ITEM: The car containing the scenery of Why Women Sin was frozen in the ice at Cochranton, Pa., for several days. The co. could not get to Sharon for Jan. 23, and in order to appear at Greenville on the 25th they were compelled to drive overland fifteen miles to another railroad, leaving their scenery behind.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): King co. Jan. 25-30 pleased good business. Plays: Slaves of the Orient, Faust, Carmen, A Ward of France, A Daughter of the Regiment, A Kentucky Girl, Cinderella, and A Man of Mystery; strong co. The Blondells 2; good co., performance and business. A Daring Woman 3. Crawford's Claim (local Red Men) 4. Mary Emerson (return) 6.——CITY OPERA HOUSE (E. H. Sackville, mgr.): A Break for Liberty 27 failed to draw large house or please. Herrmann 30 gave usual clever performance; pleased light business. Gilbert Theatre co. 1-6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Irene Meyers co. Jan. 25-30; business good; co. is favorite here. Plays: Heart of Colorado, King of Detectives, The Counterfeiters, The Little Brigadier, A Great Temptation, On the Stroke of Twelve, and Man to Man. Prof. Samri 8. Baldwin 1-6; fair business. Aubrey Stock co. 8-13. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, Money Mad, Lost in New York, We 'Uns of Tennessee, For Love of a Woman, A Kentucky Romance, A Strange Marriage, and A Child of Fortune.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Cook-Church Stock co. Jan. 25-30; co. fair; satisfactory business. Plays latter part of week: A Rough Rider's Romance, East Lynne, American Dollars, Romeo and Juliet, Gypsy Jack, Dice of Death, The Wayward Son 2; capable co.; good play and house. Mrs. Soffel in A Daring Woman 4. Alphonse and Gaston 11. East Lynne 13. Why Women Sin 16 canceled. Vogel's Minstrels 18. A Royal Slave 22. Miss Bob White 25. The Game Keeper March 3. Murray and Mackey 7-12.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): William H. Sherwood Jan. 28 delighted largest and most fashionable audience of season. The Burgomaster 1 to capacity; best attraction this season. H. G. Furbay 3; master in art, which he possesses. Ten Nights in a Bar Room 5 canceled. Aristocratic Tramp 8. Edwin Waldman in Dr. Jekyll and Mr. Hyde 11. U. T. C. 12 canceled. The Battle of Gettysburg 16. Jacob A. Riis 22.——ITEM: H. G. Furbay, who this season is with the Brockway Lecture Bureau, was formally of this place.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Burke-McCann co. closed Jan. 25-30 with The Man in the Overalls, A Romance in Ireland, My Friend Hogan, A Broken Home, Honor Among Thieves to capacity. A Daring Woman 1; good business; fair show. Ezra Kendall in The Vinegar Buyer 2 to capacity; fine performance. The Little Outcast 3. Alphonse and Gaston 4. A Break for Liberty 5. Topsy Turvy 6. Martin's U. T. C. 13. Bennett-Moulton co. 15-20.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Night Owls Jan. 29; male audience. Howe's Moving Pictures 30; new programme to small audience. Bennett-Moulton co. opened 1-6 in A Daughter of the People to good business, An Outcast of Society, The Working Girl, and A Belle of Richmond; pleasing productions to fair business. Dr. Jekyll and Mr. Hyde 17.——ITEM: Anson Varney, of James Boys co., is spending a few weeks home.

NEW CASTLE.—THEATRE (Jacob F. Ginklinger, mgr.): The Sign of the Cross Jan. 29; good co. and house. Grace George in Pretty Peggy 30; excellent performance; packed house. E. V. Phelan Stock co. 1-3-6 opened with The Road to Ruin. Ward and Vokes in A Pair of Pinks 2 pleased S. R. O. Phelan Stock co. in The Planter's Wife 3. Beware of Men 4; good co. and business. Innocent Maids 8. The Beauty Doctor 9. The Fatal Wedding (return) 11. Blondells in Through the Center of the Earth 12.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Rentfrow's Pathfinders Jan. 24-30; co. fair; poor business. A Royal Slave 2; business and co. fair. The Game Keeper 3; good co.; fair business. His Last Dollar 5. Real Widow Brown 6. Metropolitan Grand Opera co. 8. The Dilger Cornell co. 11-13. Harry Leighton in Othello 15.——HERSKER'S NEW THEATRE (Harry Knaublauch, mgr.): Heart of Texas 1; fair business; poor co. Rover Brothers 6. Anita Stock co. 8-10. An Aristocratic Tramp 18.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): A Little Outcast Jan. 29; fair co.; poor business. To Die at Dawn 30; good co. and business. The Princess Chic 1 pleased fair house. Irene Myers co. 2-6; fair co. and business. Plays: In the Heart of Colorado, On the Stroke of Twelve, Man to Man, The Counterfeiters, The Two Orphans, The Great Temptation, The King of Detectives, The Little Brigadier, and War on Women. At Cripple Creek 8. Arizona 10. Jefferson De Angelis in The Toreador 11.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweeley, mgrs.): The Fatal Wedding Jan. 29 to fair business; excellent co. and performance. For Her Children's Sake 2 to small business; fair co. Peck's Bad Boy 4. Edwards Stock co. 8-10. Vogel's Minstrels 12. When Johnny Comes Marching Home 15. Smith O'Brien in The Game Keeper 16. Weary Willie Walker 20. Uncle Josh Spruceby 22. The Real Widow Brown 24. At Cripple Creek 26.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Weary Willie Walker Jan. 29; small house; rank attraction. Innocent Maids 2; appeared to please fair house. For Her Children's Sake 3; almost empty seats; good co. When Johnny Comes Marching Home 4. The Fatal Wedding 6. Peck's Bad Boy 8. Brooke's Band 10. The Beauty Doctor 11. Mrs. Soffel 13. Cook-Church Stock co. 15-20. Alaska 24.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Our New Minister Jan. 28; excellent production; good business; capable co. Boston Ladies' Orchestra 30; delightful concert to big house. Emma Bunting co. opened 1-6 to capacity in Princess of Patches. Other plays: The Little Detective, To be Buried Alive, A Daughter of the South; co. good. Taylor's Minstrels (local) 9. Othello 12.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Harry Leighton in Othello Jan. 28; large and delighted audience. Bennett-Moulton co. 1-6 pleased fair business. Plays: A Daughter of the People, The Belle of Virginia, By the King's Command, The London Bank Robbery, Outcast of Society, Shipwrecked, A Struggle for Life, and The Working Girl. Peggy from Paris 12.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Carmen Stock co. Jan. 25-30 in Cast Adrift, Hazel Kirke, A Romance of the South, All a Mistake, Not Guilty, A True American; fair business; audiences pleased. The Village Parson 2; fair and appreciative audience; co. well balanced. Francis Wilson in Erminie 3; large and enthusiastic audience. Ezra Kendall in The Vinegar Buyer 4; good business; funny as ever.

GREENSBURG.—KEAGGY THEATRE (R. G. Curren and Good and Co., mgrs.): Indian Maidens Jan. 29; unsatisfactory performance to good house.——ST. CLAIR THEATRE (Frank Good, mgr.): Through the Centre of the Earth 28; fair performance; large audience. The Wayward Son 1; fair performance to large house. Alphonse and Gaston 5. Beauty Doctor 6. Field's Minstrels 10.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Winsome Winnie Jan. 25; co. good; S. R. O. The Sign of the Cross 1; co. fine; business good. The Blondells 3. Alphonse and Gaston 6. Brooke's Band 8. Fatal Wedding 10. A Bunch of Keys 13. Why Women Sin 20.——SIXTH AVENUE THEATRE (Vewick and Rohrkuste, mgrs.): Innocent Young Maids 9.

RENOVO.—KANE'S THEATRE (Joseph F. Kane, mgr.): Seigel-Meyer-Caring co. Jan. 30; excellent performance to large house. Chicago Stock co. 1-6 canceled. The Game Keeper 14. Vogel's Minstrels 15. Slide Tracked 18.——ITEM: Seigel-Meyer-Caring co. missed railroad connection 30 and were forced to come in on a freight train, arriving at 9.30, commencing performance at 9.45.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Metropolitan Opera co. gave artistic performance of Il Pagliacci and the Garden and Prison scenes from Faust 2; well staged and well costumed and the music tunefully sung; cast well balanced; fine business. Dare Devil Dorothy Jan. 28; fair house and performance; co. good. Othello 11.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Fatal Wedding Jan. 27; S. R. O.; good co. Cutter and Williams Stock co. 1-6; elegant co. Plays: Man of Mystery, In the Rogue's Gallery; S. R. O.; Dr. Jekyll and Mr. Hyde, Runaway, Camille, Sleeping City, and Red Riding Hood. Mrs. Soffel 8. Peck's Bad Boy 13. Myers Stock co. 15-20.

TITUSVILLE.—VERBECK THEATRE (Thomas L. Hobart, mgr.): Under Southern Skies (return) Jan. 22; pleased good house. Edward Harrigan in Old Lavender 23; good show to fair business. Weary Willie Walker 1 disappointed small audience. Three Innocent Maids 3; fair show to poor business. When Johnny Comes Marching Home 8.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Wife in Name Only Jan. 28; fair attendance; pleased. Our New Minister 29 deserved better patronage; excellent cast. Dare Devil Dorothy 3; medium business; satisfactory production. Field's Minstrels 1 to S. R. O.; best minstrels seen in years. New York Day by Day 3; poor business; fair attraction. Easton Opera co. in Patience 25, 26.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Dare Devil Dorothy Jan. 29; satisfactory business; good co.; pleased. Francis Wilson in Erminie 30; two performances to S. R. O.; excellent satisfaction. Ethel Barrymore 8. At Cripple Creek 10. Philadelphia Orchestra 11. To Die at Dawn 12. White's Faust 13.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): A Wife in Name Only Jan. 29; fair business; co. fair. Real Widow Brown 30 pleased two large audiences; good co. Next Door 1; fair business and co. Quincy Adams Sawyer 2 delighted large audience; excellent co. A Desperate Chance 3; good business and co. In the Shadow of the Gallows 9.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Field's Minstrels Jan. 30; full house; elegant performance. A Desperate Chance 2; good business. Quincy Adams Sawyer 3; medium house; satisfactory performance. Egypta 8, 9. Othello 10. To Die at Dawn 11. The Fast Mail 13.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcelle, mgr.): The Village Parson Jan. 28; good co.; small house. Peck's Bad Boy 30 pleased fair house. For Her Children's Sake 1; light attendance. The Fatal Wedding 4. Ezra Kendall 5. Moving Pictures 10. When Johnny Comes Marching Home 12. Royal Slave 13.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Westminster Abbey Glee Party co. Jan. 27 to S. R. O.; co. pleased. Down in Dixie (local) 29; small house; fair satisfaction. Her Only Sin 3 canceled. Legal Rights (local) 5. Branden-Courtney Stock co. 8-10. Mrs. Dooley 11 canceled. Alphonse and Gaston 16.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Mock Court Trial (local) Jan. 28; full house. Myers Stock co. 1-6 opened to good attendance, presenting Through the Breakers. Other bills: The Moonshiners, Heart of Colorado, For Honor's Sake, The Game Keeper 13. Hello, Bill 20.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenniman, mgr.): Othello Jan. 30 pleased large audience. Rentfrow's Pathfinders 1-6; opened to good business. Plays first half of week: Midnight in Chinatown, A Fight for a Million, The Three Musketeers, A Royal Slave 8.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): Two Little Waifs Jan. 23; splendid performance; small audience. A Daring Woman 29; large house. Her Only Sin 2. Indian Maids 8. Little Outcast 11. Alphonse and Gaston 15. The Fatal Wedding 24. Vogel's Minstrels 25.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Mamie Flemming Jan. 25-30; record of week shows. Plays: Resurrection, Kathleen Mavourneen, Yankee Ben, A Peculiar Predicament, The Game Keeper 6. Next Door 11. Bennett-Moulton co. 15-20. The Burglar 24. Stevens' Minstrels 27.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): When Johnnie Comes Marching Home 3 to capacity; excellent co. Ward and Vokes in A Pair of Pinks 4. Blondells in Through the Centre of the Earth 5. Martin's U. T. C. 6. Phelan Stock co. 8-13.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Dilger Cornell co. Jan. 28-30. Plays: Minister's Brother, Enemies for Life; good business. Quincy Adams Sawyer 1; large and delighted audience.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Van Osten's Lady Minstrels Jan. 30 failed to appear. Legal Rights (local) 1; very poorly presented; small house. Indian Maidens Burlesquers 9. Topsy Turvy Burlesquers 12.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Twentieth Century Moving Pictures 4. The Game Keeper 8. A Royal Slave 11. Her Only Sin 15. John B. De Mott (lecture) 16. Peck's Bad Boy 19.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): A Royal Slave 5. Twenty Century Movable Pictures 8, 9. The Game Keeper 10. A Prodigal Son (local) 12. Stephens' Minstrels 17. Bennett-Moulton co. 22-27.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): Field's Minstrels 4; performance good to large house. Fast Mail 5, 6.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Francis Wilson in Erminie Jan. 29. Faust 30. The Princess Chic 2, 3.

CARLISLE.—OPERA HOUSE (William H. Bletz, mgr.): A Little Outcast Jan. 30; two performances; pleased good business. At Cripple Creek 4; poor house. A Break for Liberty 8. Dr. Jekyll and Mr. Hyde 16.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): A Desperate Chance 1; topheavy house. Harry Leighton in Othello 3 pleased full house. Next Door 4. Real Widow Brown 5.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): A Royal Slave Jan. 30; excellent performance to capacity. A Little Outcast 1; performance good; co. strong; S. R. O.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): England's Moving Pictures (return) 3. Sign of the Cross 4. The Fatal Wedding 8. The Beauty Doctor 10.

LOCK HAVEN.—OPERA HOUSE (J. H. Messina, mgr.): Carner Stock co. 1-6. First half of week: Cast Adrift, A True American, Sentenced for Life to S. R. O.; gave perfect satisfaction.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Humpty Dumpty Jan. 28 failed to appear. Smith O'Brien in The Game Keeper 9. At Cripple Creek 19.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): The Game Keeper 2; good performance and business. Real Widow Brown 3; very good performance; good business.

WAS[illegible]N.—LIBRARY THEATRE (F. R. Scott, mgr.): When Johnny Comes Marching Home 9. Brooke's Band 11. The Beauty Doctor 15.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Through the Centre of the Earth 1 gave fine satisfaction to large house.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Kate Claxton in The Two Orphans 4. Stevens Minstrels 6. Rentfrow Stock co. 8-13.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): This house was reopened 5, the repairs having been made.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): The Village Parson Jan. 29; fair business and performance. Vernon Stock co. 8-10.

DANVILLE.—OPERA HOUSE (F. C. Arndt, mgr.): The Village Parson 3 deserved better house. Bennett-Moulton co. 8-13.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): The Village Parson 1; good co.; poor house. Peck's Bad Boy 3; fair co.; good house.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Side Tracked 1; large house; pleased.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): A Royal Slave 12.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): Innocent Maids 4.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Human Hearts Feb. 1; pleased fair audience. Archie Boyd in Joshua Whitcomb 2; good performance; deserved better business. William Collier in The Dictator 6. A Country Girl 9. Little Mary 12.——ITEM: Theatre has been equipped with an asbestos curtain and members of the local fire department are on duty during performances.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): The Gill-Shipman co. Jan. 26-30; good business. Archie Boyd in Josh Whitcomb 1; fair house. Winchester 2; fair business. Le Door (hypnotist) 6. May Fisk co. 8-13. Queen of the White Slaves 15. Missouri Girl 20.

PAWTUCKET.—KEITH'S PAWTUCKET: Albee Stock co. (Charles Lovenberg, mgr.): The Wife 1-6 to good business; well received; stage settings elaborate. The Jilt 8-13.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Missouri Girl Feb. 4. Archie Boyd in Joshua Whitcomb 19.

WESTERLY.—OPERA HOUSE (C. R. Bliven, mgr.): Human Hearts 2; good house and performance.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Ferguson Stock co. Jan. 25-30; good business; pleasing performances. Plays: Down on the Farm, In Sunny Tennessee, In the Good Old Summertime, The Way of the World, The Tie that Binds, Mabel Paige 4-6. Hi Henry's Minstrels 8. Lyman Brothers 18. Zigzag Alley 19. Dora Thorn 22. A Friend of the Family 24. In the Palace of the King 29.——CONVERSE AUDITORIUM (Dr. R. H. Peters, mgr.): Maro, Prince of Magic 2; immense business; excellent performance. Frederic Martin (song recital) 8. Clarence Eddy (organ recital) 15.

GREENVILLE.—GRAND OPERA HOUSE (B. F. Whitmire, mgr.): Homer Davenport, lecture, Jan. 25; good business. Friend of the Family 26; good co.; fair business. The Runaways 28; excellent co.; good business. Hi Henry's Minstrels 5.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): The Runaways Jan. 29; excellent performance; one of largest houses of season, in spite of miserable weather. West's Minstrels 3. Kersand's Minstrels 5.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): The Runaways Jan. 30; full houses; pleased. West's Minstrels 1; fair business; good performance. Florodora 10.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): Hi Henry's Minstrels 2; performance excellent; crowded house; audience highly pleased.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Durno (magician) Jan. 25; full house; good performance. Rooney Boys (Y. M. C. A.) 26 to S. R. O.; well pleased. Walker Whiteside in We are King 28 to capacity; excellent performance. A Runaway Match 8. Dode Fisk 10. Blackburn co. 15-20.

YANKTON.—NEW YANKTON THEATRE (Charles Gottschalk, mgr.): Durno (magician) Jan. 26; crowded house; pleased. Rooney's Boys Concert co. 30; packed house; good satisfaction. The Village Minister (local) 5. A Royal Slave 9.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Walker Whiteside in We Are King Jan. 26; excellent co.; fair house. Camille 1. Midnight Express 11. Howard Stock co. 22-27.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheetz,

performance to small house; bad weather. Power Behind the Throne 1. Alphonse and Gaston 4. Rose Coghlan 6. Le Ray Stock co. 8-10. Lewis Morrison 18. The Parish Priest 20. Ed Raymond co. 22-27. Tasca and his band 29.

DALLAS.—THEATRE (George Anzy, mgr.): David Warfield Jan. 27, 28; fair business; society affairs interfered with attendance. Hot Old Time 29; full house. Haverly's Minstrels 30; big business. When Knighthood Was in Flower 1, 2. The Storks 3, 4. The Rivals 6.

WAXAHACHIE.—OPERA HOUSE (J. M. Cuny, mgr.): Spooner Dramatic co. Jan. 25-30; big business. Plays: Tobias Craig, Waiting for the Verdict, Dr. Jekyll and Mr. Hyde, Resurrection, Ben Bolt, Seth Swap; best of satisfaction. Haverly's Minstrels 3.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Katherine Willard in The Power Behind the Throne Jan. 27; large business; splendid performance. Roselle Knott in When Knighthood Was in Flower 28; delighted crowded house. Haverly's Minstrels 5. The Storks Opera co. 6.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Katherine Willard in The Power Behind the Throne Jan. 28; fine performance to good business. Spotless Town 30; good performance to poor business.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): Hot Old Time Jan. 25; good performance; fair house. Grau Opera co. 30; fair performance; fine business. The Storks 2. Spotless Town 4.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Haverly's Mastodon Minstrels Jan. 26; good performance and business. When Knighthood Was in Flower 29; good house and business. Jules Grau Opera co. in The Wizard of the Nile 1.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): Irving French co. Jan. 28-30; pleased audiences; good business. Plays: A Runaway Wife, An Irishman's Troubles, O'Moore's Courtship, Who, What, When Minstrels 13. A Breezy Time 19.

BROWNWOOD.—MIRTH OPERA HOUSE (Ray Harryman, mgr.): Louise Algen co. Jan. 21, 22; co. poor; houses small. Was She to Blame 25; delighted full house. Hendrickson and Rossini, jugglers, 29; full house; poor performance.

EL PASO.—MYAR'S OPERA HOUSE (W. L. Rogers, mgr.): Della Pringle Jan. 26-29. Plays: Mansion of Aching Hearts, Guilty Wife, Daughter of the Sultan, Thelma, Joe Kelley in the Headwaiters 1. Old Homestead 4, 5.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): Who, What, When Minstrels Jan 26; performance good; attendance small. Albert Taylor Stock co. 1-3.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): A Hot Old Time Jan. 26; small house; pleased. Haverly's Minstrels 28; fair business; satisfactory. Wizard of the Nile 4.

SACOGDOCHES.—OPERA HOUSE (Ingraham and Wolfsiefer, mgrs.): Poor Mr. Rich 3.——ITEM: Ingraham and Wolfsiefer have leased Opera House for balance of season.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Irving French co. Jan. 25-27; good business. Parish Priest 2 failed to appear. Jules Grau Opera co. 3. Faust's Minstrels 19.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Haverly's Minstrels Jan. 27 pleased very small audience. A Hot Old Time 28; large and well pleased audience.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): The Minister's Son Jan. 28; good house; fine co. Who, What, When Minstrels 1.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Haverly's Minstrels 1. The Minister's Son 2.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): The Poor Mr. Rich Jan. 29; fair business; good performance.

DENISON.—OPERA HOUSE (M. L. Epstein, mgr.): Haverly's Minstrels Jan. 29; crowded house. When Knighthood Was in Flower 4.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Minstrels (local) Jan. 29; largely attended; pleased.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, mgr.): Paul Gilmore in The Mummy and the Humming Bird Jan. 29, 30; good co. and houses.——GRAND THEATRE (Jones and Hammer, mgrs.): Fight between Otto Sieloff and Jerry McCarty Jan. 29. Benefit performance to widows 30; fair houses.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): For Mother's Sake 5. 'Way Down East 8. The Game Keeper 10. Sun's Minstrels 24. Florence Roberts 29.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Marks Brothers Jan. 25-30; pleased full houses. Plays: The Duke's Daughter, Under Two Flags, The Crimes of London, A Soldier's Daughter, Resurrection, Sundered Hearts, The Little Minister, The Transgressor 12. A Fatal Step 16. Klark-Urban co. 22-27.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Rockwell Dramatic co. Feb. 1-6; big business; co. good. Klark-Urban co. 15-20. Mark's Dramatic co. 29-5.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): His Busy Day Jan. 29; poor co.; fair business. Howe's Moving Pictures 1; excellent pictures; fair business.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Martin's U. T. C. 6.

WOODSTOCK.—MUSIC HALL: Howe's Moving Pictures 5.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Prince of Pilsen Jan. 26, 27; performance excellent; capacity business. Florodora 3; business and performance good. Jefferson De Angelis in The Toreador 4. A Texas Steer 5, 6. A Friend of the Family 9, 10. Zig-Zag 11.——THE BRANBY (Otto Wells, mgr.): The Man Who Dared 3-6; splendid co.; good business. His Last Dollar 8-13.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leathe, lessee; Allen Jenkins, mgr.): Madame Mantella Grand Opera co. Jan. 22 pleased good house. A Texas Steer 29; good performance; fair business. Florodora 5.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Florodora Jan. 28; big business in a fierce blizzard; receipts, $740; splendid performance. Lyman Twins in At the Races 8.

RICHMOND.—BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus. mgr.): For His Brother's Crime 1-6; pleasing fair business. Howard Hall in The Man Who Dared 8-13.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Florodora Jan. 29; S. R. O. Lyman Twins in At the Races 6. Jefferson De Angelis Opera co. 8.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): A Texas Steer 2; good performance and house. A Friend of the Family 3.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite, mgr.): Fast Mail Jan. 29; good show to crowded house. Lyman Twins 5.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Florodora Jan. 30; large and thoroughly appreciative audience.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Are You a Mason Jan. 24 to good and well pleased audience. Happy Hooligan 27; pretty tough; business fair.——LYCEUM (Dean B. Worley, mgr.): Jessie Shirley co. 24-26 in Rip Van Winkle; attendance not large; Miss Shirley popular here.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Devil's Auction Jan. 25; good co.; good business. Happy Hooligan 2. Florence Roberts 6. Fatal Wedding 9. Ghosts 11. Are You a Mason 16. Sag Harbor 18.

WALLA WALLA.—NEW THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Marie Wainwright in The Twelfth Night Jan. 25; fair house; audience not altogether pleased. Kitties 6.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Sign of the Cross Jan. 27; small house; good performance. Al. G. Field 18. Castle Square Opera co. 22. Silver Slipper 26.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Isabel Irving in The Crisis 27; capacity; excellent performance. An Aristocratic Tramp 30; fair co.; small attendance. Murray and Mackey 1-3. Plays: Blue Grass of Old Kentucky, Just Before Dawn, Captain Herne, U. S. A.; packed houses and very satisfactory performances. Why Women Sin 8. Howe's Moving Pictures 14. Human Hearts 15. A Handsome Cabman 16. Humpty Dumpty 22. A Hoosier Girl 27. Indian Maidens 29.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): Sign of the Cross Jan. 28; fair business. Herrmann 29; good business. Burgomaster 30; S. R. O. Ezra Kendall 1; S. R. O. The Chaperons 12. Al. G. Field 13. Ethel Barrymore 16.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Telephone Girl 28-30; fair business. An Orphan's Prayer 1-3; good business. Hello, Bill 4-6. Handsome Cabman 8-10. A Homespun Heart 11-13.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): At Cripple Creek Jan. 28; fair house; pleased. Miss Bob White 29; S. R. O.; pleased. Lyman Brothers in At the Races 2; good business; satisfactory performance. Howe's Moving Pictures 3; good house. Princess Bonnie (local) 10, 11. Humpty Dumpty 12. An Aristocratic Tramp 13. The Burglar 17. Burke and McCann Stock co. 18, 19.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Texas Steer Jan. 30; S. R. O.; performance excellent. Harris Parkinson co. 1-5 in Slaves of the Orient, Rip Van Winkle, Bondaman, Little Minister, Road to Ruin, and Foxy Grandpa; S. R. O. at every performance; co. excellent. Black Patti 24.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): Sign of the Cross Jan. 28; good performance; pleased good house. By Right of Might 1. Miss Bob White 3. Van Dyke-Eaton co. 8-10. Martin's U. T. C. 11. Innocent Maidens 15. Humpty Dumpty 16.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Damon and Pythias Jan. 26; inferior attraction to small business. Mary Emerson in His Majesty and the Maid 1; excellent co.; small business. Hello, Bill 8. A Homespun Heart 10. Human Hearts 16. Humpty Dumpty 19.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Sign of the Cross Jan. 26 pleased good business. The Telephone Girl 2; poor co. to good business. Human Hearts 4. A Bunch of Keys 6. Murry and Mackley 8-12. Chaperons 15. Silver Slipper 24.

CLARKSBURG.—TRADERS' OPERA HOUSE (R. A. Farland, mgr.): Sign of the Cross Jan. 30; fair performance; S. R. O. Miss Bob White (return) 1; audience well pleased; big business. Too Proud to Beg 6. Field's Minstrels 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Ina Lehr co. Jan. 27; fair business. Isabel Irving in The Crisis 28; splendid performance; good business. The Telephone Girl 3. S. Miller Kent 4. Murray and Mack 15-20.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): For Her Sake Jan. 28; excellent performance. Conkling's Vaudeville co. 1, 2; fair performances and business.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Daniel Sully in Chief Justice Jan. 20 pleased small house. Wilton Lakaye in The Pit 23; excellent co. and performance to excellent business. Himmelein's Imperial Stock co. 24-31. Plays: Knobs o' Tennessee, In the Heart of the Storm, A Daughter of the South, Northern Lights, Back Among the Old Folks, East Lynne, The Great Devereaux Case, and Canny's Cross Roads; fine business and co. Belle City Male Chorus Concert (local) 4. Nobody's Claim 7. Knights of Pythias Minstrels (local) 11, 12.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Franke E. Long Stock co. Jan. 24-31. Plays: Pearl of Savoy, Russian Slaves, Uncle Alex, Resurrection, A Man of the People, and First Family of Virginia; good business. Ben Hendricks in Erik of Sweden 7.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, mgr.): In the Palace of the King Jan. 24; small house; excellent co. Ben Hendricks in Erik of Sweden 31; fair house; poor play. The Fire Brigade (local) 4.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Papa's Boy Jan. 27 canceled. Sultan of Sulu 3. The Bonnie Brier Bush 13. Ole Olson 16. Hortense Neilson 20. David Harum 23. Peck's Bad Boy 27.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Daniel Sully in The Chief Justice Jan. 28; greatly pleased full house. Shay Opera co. 3. Feland Brothers 5, 6. Willis Stock co. 8-10.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Himmelein's Imperial Stock co. in Knobs o' Tennessee opened 1-6 to crowded house; pleased.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): George Sidney in Busy Izzy Jan. 31; fine business; S. R. O.; performance well received. Foxy Grandpa 7.

LACROSSE.—THEATRE (J. Stras, mgr.): Lulu Glaser in Dolly Varden Jan. 27; good business; best attraction of season. Hagenbeck's Trained Wild Animals 1-3 pleased large audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Erik of Sweden 3; co. fair; house poor. Holden Comedy co. 11-13.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Meyers, mgr.): Gorton's Minstrels 9. Foxy Grandpa 13. Montana Outlaw 27.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Ben Hendricks in Erik of Sweden 2; good co. and business.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Resurrection Jan. 29; fair audience; good performance. Mozart Symphony Club 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Erik of Sweden 1; good house; well pleased audience.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Two Sisters 1 pleased fair house. Holden Comedy co. 4-6.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): A Trip to Chinatown Jan. 27; good co.; good house. Stetson's U. T. C. 29; poor co.; good business. Orpheum Show 3 canceled. The Game Keeper 8.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): A Trip to Chinatown Jan. 26; excellent co.; good business.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Arington and Swain Comedy co. 1-3. The Game Keeper 9. Way Down East 11.

CANADA.

OTTAWA.—RUSSELL THEATRE (P. Gorman, mgr.): Sir Henry Irving in The Merchant of Venice, Waterloo, The Bells Jan. 29, 30; excellent performance; large, fashionable audiences to capacity. Forbes Robertson and Gertrude Elliott in The Light that Failed 8, 9.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Deserted at the Altar 28-30; fair performance and business. Queen of the Highway 1-3; satisfactory performances; good houses. A Man of the World 4-6.

VANCOUVER.—OPERA HOUSE (E. R. Ricketts, mgr.): Fisk Jubilee Singers Jan. 26; pleased. Are You a Mason? 27; delighted fair house. Devil's Auction 30. Florence Roberts in Zaza 2. Magda 3. Ghosts 5. Human Hearts 9. Kilties' Band 11. The Mummy and the Humming Bird 13. Bostonians 19.——PEOPLE'S THEATRE (Carl Berch, mgr.): Forgiven drew crowded houses Jan. 25-30. Hazel Kirke 1-6.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Deserted at the Altar Jan. 25-27; good business. Rebecca Warren in Tess of the D'Urbervilles 29, 30; drew good houses; one of the most enjoyable plays of season. A Man of the World 1-3; opened to good house. Indoor Circus 4-6.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The Ritchies Jan. 25; crowded house. A Thoroughbred Tramp 27; canceled. Gorton's minstrels 28; good house and co. Henry VIII (local) by Macaulay Club 29; poor amateur attempt to crowded house. Mikado (local) 4. Robin Hood (local) 11.

ST. CATHERINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Tom Mark's Stock co. Jan. 25-30; big business. Plays: The Red Cross Nurse, Just Before Dawn, The Little Minister, The Irish Artist, The Resurrection, The Defaulter, Under Southern Skies 2. Holty Tolty 5.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Summers' Stock co. Feb. 1-3, 5, 6; opened with An American Girl to crowded house. Queen of the Highway 4. Pittsburgh Orchestra 9. Forbes Robertson in The Light that Failed 10. Aubrey Stock co. 29-5.

WINNIPEG.—THEATRE (C. P. Walker, mgr.): Foxy Grandpa Jan. 26-28; splendid business; excellent co. The Bostonians 29, 30 in Robin Hood and The Serenade; S. R. O. Bonnie Brier Bush 1-6. Daniel Sully 8, 9. Shay Opera co. 10-13. Harold Nelson 15, 16. Marie Wainwright 17, 18. Ben Hendricks 19, 20.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dalley Stock co. Jan. 26-Feb. 1. Plays: Little Lord Fauntleroy, Human Hearts, Northern Lights; good business; excellent performances. Sweet Lavender 4-6.

ST. THOMAS.—GRAND OPERA HOUSE (George Stacey, mgr.): Holty Tolty Feb. 1; S. R. O.; pleased audience. Under Southern Skies 5.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Dark.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): H. M. S. Pinafore (local) Feb. 5. Jerry from Kerry 10. George Grossmith 17. The Ragged Hero 22.

GALT, ONT.—SCOTT OPERA HOUSE (J. D. Eagan, mgr.): Louis Marks co. Feb. 1-6; good houses; fair performances.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Power of the Cross 5.——ITEM: Power of the Cross co. snowbound here 1-4.

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